

JUNE/JULY
ISSUE #22

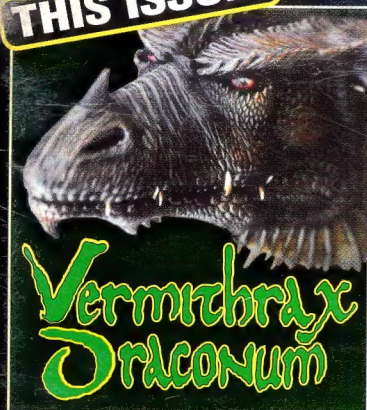
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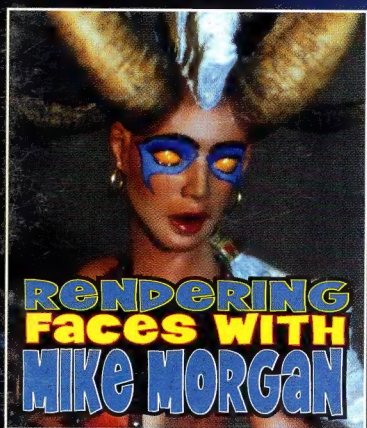
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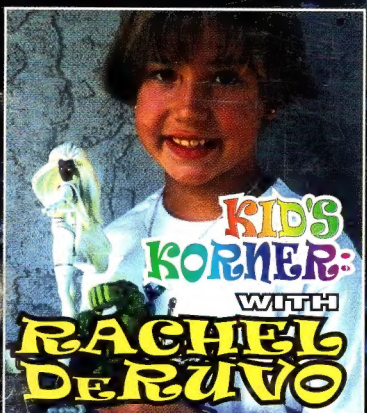
THIS ISSUE!



**Vermithrax
Draconum**



**RENDERING
FACES WITH
MIKE MORGAN**



**KID'S
KORNER:
WITH
RACHEL
DE RUVO**



PLUS

**MICHAEL
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ALIEN
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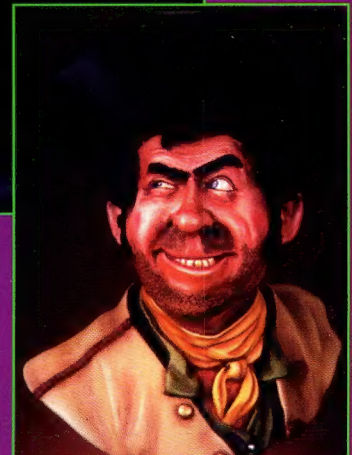
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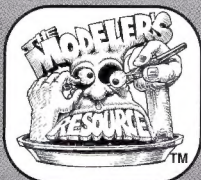
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⇒ **Note to Parents:** We have chosen to *not* censor parts of a model which only a few may deem objectionable. Parents should take note that some of the material/images in this publication may not be suitable for children. Thank you.

Our Three-Fold Mission Statement

Our Magazine: Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information, for your modeling needs.

Our Customer Service: Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

Our Products: Providing, high quality, affordably priced items.

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THIS ISSUE'S COVER

GET OUT OF THE WATER!!

Tom Gilliland went head-to-head with Michael Burnett Productions' *Bruce, the Shark*. Find out what it takes to render this sea going creature, beginning on page 38 of this issue.



Kits pictured built/painted by Tom Gilliland (Bruce the Shark), Bill Craft (*Dragon Slayer* bust), Fred DeRuvo (Wolfman, photo by Joe Herkel/Memory Lane Studio), Mike Morgan (*Aries*), Rachel DeRuvo (Storm). Main cover photo by Bill Craft © 1998 The Modeler's Resource. All rights reserved.

Cover Design/Layout:

Bill "The Craftbeast" Craft, Craftbeast Designs, © 1998 The Modeler's Resource. All rights reserved.

FEATURES

It's ALL PLASTIC To ME

with Jim Bertges

Jim's back with his regular column and a few reviews for you!

FREDERICKS FILES

with Mike Fredericks

Mike yaks it up with one of the industry's best - Randy Bowen.

STORM!

by Rachel DeRuvo

This is Rachel's very first figure kit. She shares what she did and she's very glad it was a girl kit!

BARGAIN HUNTER'S GUIDE TO THE GALAXY

by Joe Graziano

Joe's back with Slave 1 and TB2 just for you!

RENDERING FACES

with Cindy & Mike Morgan

Faces can make or break any kit. Mike offers you some pointers for bringing life to the face.

THE RESOURCE REVIEW

by Fred DeRuvo

Polar Lights has the latest lycanthropic kit based on Chaney's Wolfman. Check it out!

LAIR OF THE CRAFTBEAST

with Bill Craft

Bill goes to town on Grey Zon's latest...Vermithrax!

BEYOND THE BARE BONES

with Tom Gilliland

Go Sharkin' with Tom and find out what it takes to paint up a realistic Bruce from Michael Burnett Productions.

THE SEASONED OBSERVER

by Kathy Koecke

Get ready. Part Two of the rituals of model contests.

BEHIND THE CURTAIN

with Jim Bertges

Michael Westmore shares some Alien techniques for you.

~We've got *more* color pages this issue!~

marching to a different drummer...

I picked up my first pair of drum sticks when I was 10 years old and I've been drumming ever since. At that time, I was also playing the piano and cornet in the school band, but when the drum bug took hold, the others went by the wayside.

Over the years, I've played with some great "garage bands", roadied for others and have been pretty much continually involved in music, even to the point of recording an EP record of an original, co-written piece called, "Goodbye Yesterday." Thirty years later, I'm still playing drums and loving it, probably as much as I enjoy models.

Like most things though, you get tired of doing the same thing over and over without variation, which is why I still play drums and still do models. I know myself well enough to know that if I only do one thing for a while, then I will lose interest in continuing it, but if I do something in moderation, I'll usually be able to take short breaks from it without having gotten so tired of it that I don't care if I involve myself in it anymore.

Are you like that? I would be willing to bet (unless your obsessive/compulsive), that most of us get burnt out if we continue doing the same thing over and over because the newness tends to fade after a time.

Sometimes the very thing that we're striving after we could very well be pushing away if we're not careful. Before we get too burnt out on buying, building and storing, maybe we should, at least every once-in-awhile, get out of the house, away from the fumes and simply enjoy other aspects of life; life with our spouses, children and friends. Maybe we should put the model down and play some video games with our kids or take a walk with our spouse.

Maybe we should actually stop modeling for a few weeks or even a month and do something completely different that doesn't even involve modeling.

So, what am I advocating here? Well, simply put, I'm actually encouraging the longevity of the industry by taking a breather away from it. When you come back, you'll be ready to dig in again with a newness of spirit and creativity that you didn't think you had.

Try it; it could be great for your soul and your life in gener-



Talking shop with Richard Elliot's drummer, Dave Reinhart at a Guitars & Saxs concert at Avila Beach.

al. I'm sure your spouse and/or kids would appreciate it too. Go for it!

Regarding "Censorship":

On another note, we have appreciated your responses to our last issue's "From the Publisher" section and the concerns we raised. After much consideration and discussion with the folks at some of our distribution companies and our marketing agency, along with numerous other people and pouring over your letters, we have decided that we need to present models "unencumbered" by stars, hearts or whatever. You'll also note the addition of the blurb on the front cover as well as the note to parents on the "Contents" page.

I'm sure a few will be offended by some of the images that they see in the pages of our mag from time-to-time, however it's difficult to highlight this end of the modeling market without happening upon a bare (resin) breast or two every once in a while. We have plans of presenting a number of girl-related articles soon. Stephen Venters is working on a painting and customizing article highlighting Sitting Pretty. Beyond this, other articles are in the works, so sit back, relax and enjoy what's coming.

Paper Upgrade: Lastly, we've received quite a response with the publication of our last issue and our switch to coated stock throughout. We're glad we made it to the point where this would be possible. You'll note that we're not turning back and in fact, have converted more of our black and white pages to color in this issue. Out of all the accolades we received, probably the one we thoroughly got a kick out of came from Vince Peck who said, "(We) could print (the mag) on toilet paper and it still would be the best mag out

there!!!!...Yours is the first mag I look for each time I go to hobby stores!! Always a pleasure to sit down and take a break and pour over the latest issue. I always put it down with a head full of ideas and the tips to get them done. Wonderful job by everyone on the staff. Keep up the good work!"

That is great! What better praise can we receive? Thanks again, folks, for bringing us into your home every two months and enjoy this issue!

Fred DeJure

Corrections to Issue #21: In last issue's "Coming at You!" section, we incorrectly listed Tom Seiler as co-creator of the upcoming licensed MYSTERY SCIENCE THEATER 3000 model kit from Janus Co. The actual co-creator of the kit is Tom Seiler.

Also, when we ran our article on "Oak™," we neglected to mention an integral part of the Oak team. Francesca Mangione is creator, writer and scripter of the Oak comic book series. Al Diaz is the co-creator and illustrator for the Oak comic book series.



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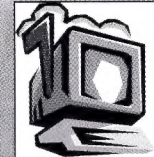
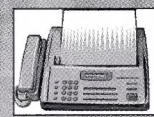
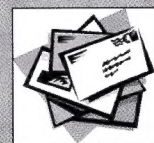
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Kits sent for Review

Sample kits for review are welcome and appreciated. We would prefer to utilize each kit received to its fullest potential. With this in mind, whenever possible, it is our desire to use sample kits as centerpieces in detailed 'how-to' articles, as opposed to doing a simple review.

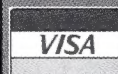
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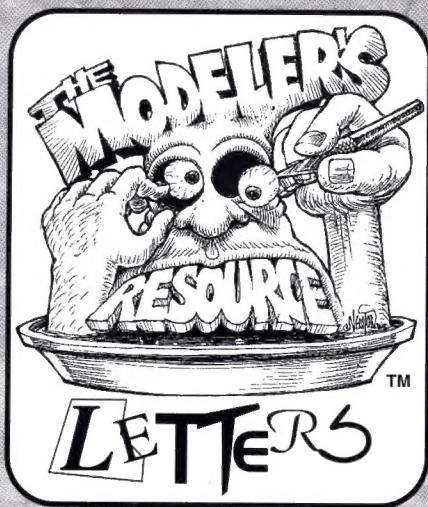
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"Traditional Modeler"

As a "traditional" (miniatures, tanks, planes and ships) modeler, Jim Bertges' editorial really struck a chord with me. I read your magazine because there's always at least one technique I can use in each issue. Vinyl kits, as well as science fiction kits and Phoenix Phollies provide pleasant diversions.

The attitude the guy expressed about not bringing "that" type of model to "his" show is b.s. I used to attend shows to display what I'd done. If I won anything, great, but the main purpose was to let people see what I'd been up to. I stopped because of attitudes like those held by the clown Frank ran into.

The ideal show, to me, has no awards; just a chance for modelers of all persuasions to put their efforts on display for folks to see. Modeler's Resource is a gem and you folks are to be congratulated for your efforts. It doesn't matter what you like to build or paint, just enjoy it and let others enjoy what they do. Keep up the good work!

Matt McGrath (e-mail)

"English Reader"

As a keen english reader I would like to say what a fantastic magazine you produce. It is nice to see that rather than be in competition with AFM and Kitbuilders you complement each other.

After watching the model mania videos I have had trouble finding the following products in this country. Balsa foam, E-Z-Water and other products mentioned in your magazine; could you please e-mail me back if you know of anywhere these products are distributed in England or print a list in your magazine as I am sure other English readers would also like to know this. Keep up the good work.

Martin Banbury, England (e-mail)

Dear Martin,

I, unfortunately, don't know of any English distributors that carry the products you refer to, but I'm sure those in that neck of the world who read this mag could supply that information. Please write or fax us with the information and we'll be happy to publish it.

"Not Enough Shows"

Hello Fred,

This note is in response to your letter in "From the Publisher" in issue# 19. I live in the Chicago area, where we have very little in the way of shows, in fact it was last year when we had our first major show put on by the people at REZNEDZ.

This show was small in comparison to Wonderfest or Chiller, but it was very big to those of us who live in this very large metro area, who have to travel to either coast for a model show, to buy or just to view new kits. As far as I know there's no hobby shop that sells the types of models that we build. If I'm mistaken I wish someone would tell me. Too many shows?

I say there's not enough in our area. Thanks for your time.

Ron McAdams (e-mail)

"Strive for Styrene Solidarity"

Hi Fred!

I love your magazine! Simply put; you cover the subjects that "the average modeler" wants to see! Keep up the good work! (emphasis the author's - Ed.)

I would like to comment on your editorial by your Assistant Editor, Mr. Jim Bertges. The first thing that I would like to say is, Bravo! He hit the nail right on the head! For years I have gone to the local IPMS meetings and contests to only be treated like a "bastard son of the hobby" by the military and vehicular modelers! I have the greatest respect for the other guys! They perform feats of modeling prowess I could never hope to accomplish!

I have garnered a wealth of very useful information from vehicle and military modelers. I, in fact, started out with military miniatures. My fondest memories are of those early days and my viking hordes! I expanded into sci-fi kits as they allow for a little more imagination and personal interpretation in the building/painting process. My point is that as a hobby, we should strive for 'styrene solidarity.' Encourage the young modelers, no matter what their interests! After all, they are our legacy and it is all modeling and a wonderful, rewarding hobby! Let's have fun!

Thanx, Scott Baker, Lake Charles, LA

"No Sugarcoated Review Here"

Hi Fred,

I just wanted to comment on the excellent review of Revell/Monogram's Draco kit by Bill Craft last issue. It would have been easy for Bill to sugar-coat this review and make the kit not sound so tough to build, but to his credit, he didn't; he told it like it is. In fact, it was like hearing my own words echoed back to me!

I've been building and painting kits for a local hobby shop for a few years now, and during that time my skills have progressed to a point where there aren't too many kits, no matter how tough, that I can't figure out a way to put together and paint. Well, Draco almost became the first kit to destroy my faith in my own abilities as a modeler.

Bill's review was 100% correct. I agree that Revell/Monogram could definitely learn some things from Kaiyodo's and Billiken's mold builders. The cutting off of the top of the head above the upper lip line was a ridiculous thing to do at best. The wings easily could've been molded in one piece, eliminating the horrendous task of trying to match up that skin texture with putty, which indeed as Bill said, was a "putty blending nightmare!" My kit also had the wonderful aspect of the feet not lining up correctly on the castle base, creating the need to use my heat gun to force them into position, thus slightly distorting the back of one of the legs.

There is no question that Draco will destroy the heart of any novice modeler and I would advise them to find other kits to get their feet wet, before they attempt the laborious project that this kit is. It's a shame too because I think John Dennett's sculpt is beautiful, and really captures Draco's spirit. I'm sure that many modelers will want to try it just because it looks so nice. They should now consider themselves forewarned and Revell/Monogram should take note; they won't be selling too many kits if they are this hard to build.

In closing I'd just like to say keep up the good work on the Modeler's Resource and thanks to you and Bill Craft for telling it like it is and not giving us a bogus, product friendly review. Oh yeah...I did get my Draco put together and painted. He looks great but I told the Hobby shop I work for that if anyone wants me to do that kit for them, my price just went through the ceiling; it will then be time to negotiate a new contract!

Thanks, Scott Davis (e-mail)

"I Live for the Magazine"

Hi Fred,

As you can tell I'm new to this. I'd rather be building models. With the help of a friend we were able to bring your site up, using something called Yahoo? I was very pleased. I live for your magazine. My only problem is I receive it through Previews, at my comic shop. Since (his) is a small shop...we don't rate. I manage to get every other issue. Guess I'll just have to subscribe. Right after I save enough to purchase Barely Working. This will be my first resin, and my first female kit. Not counting my Aurora Vampirella from when I was a kid.

I also enjoyed your booth at last year's Reznheads show. I'm looking forward to this year's also. I actually have a model to enter. Sorry so long winded. New toy, and all that. Thanks again for your reply. I look forward to doing business with you for a long time.

Steve M. Cowling (e-mail)

"Magazine Police"

Fred,

I've just finished reading (for the first time) issue #21. I'm writing in reply to your Editorial. I think the problem may be that you're being expected to police your own magazine by parents who are unwilling to, or I hate to say this, but are too lazy to keep track of what their children are being exposed to. I personally don't and never felt that I had to keep it out of the reach of kids. In my experience the children don't look at the magazine to see the figures of naked females. For the most part they look for what they are interested in, be it superheroes, monsters or whatever. I'd be more worried about giving them the impression that looking at a naked body is wrong, be it female or male. If a parent has a problem with the content of your magazine they shouldn't let their children read it. I get the impression that you have this attitude with your own children as I do and for anyone to ask you, or any of the rest of us for that matter, to be thought police is ludicrous. We have enough trouble raising our own children without having to worry about someone else's. I realize that being an editor of a publication such as yours comes with some responsibilities to the community, but you can only reasonably be expected to do so much. If you spend all of your time trying to please everybody, pretty soon you're going to stretch yourself too thin and at that point something is going to have to give, which in this case, is the magazine. I think the key here is to stick to your original plan if there was one that you had when you started and if that included censoring your magazine then do it, but if that isn't the case, don't. I think those of us that are fans will still be fans no matter what, but personally I would have more respect for someone that stuck to his guns rather than give in. And I doubt that I am the only one who feels that way. I guess you'll do what you think best, but in my opinion that's what you've been trying to do all along. I think I've rambled on enough, but you did ask for opinions. Thanks and keep up the good work.

Garner (e-mail)

Dear Gardner,

We received quite a response to our editorial. Most were thoughtful and gave us much to consider. I appreciate every letter. You make some very good points. When we first began this magazine, the plan was simply to use good judgement when highlighting kits that fall into the figure kit category. In my household, I don't want my children growing up thinking that there is something inherently wrong with the nude form (there is a world of difference between nudity and pornography). I'd rather them become horrified and shocked at the often unsavory aspects of war and violence. As I indicated in this issue's editorial, we're through using stars (pink hearts, green clovers or anything else) to block your view. If we lose a few folks who may find our stand troubling, I'm sorry about that.

Thanks again to all who shared their opinions.

It's All Plastic To Me by Jim Bertges



IRON MAIDEN TROOPER:

This is the guy that appears on all the Iron Maiden album covers. He's a sort of a mutant/zombie/monster guy who shows up in various costumes to represent the band. In this incarnation he appears as a British Trooper of the Revolutionary War period. He wields a sword in one hand and a tattered Union Jack in the other as he charges into battle. This kit is packed with detail from the stitches and buckles on his combat boots to the little 666 emblem on his epaulets. There's a lot here to make a painter eager to whip out his brushes and colors and get to work.

Manufactured in England by **C&G Coldcast**, The Trooper is cold-cast porcelain and comes in nine parts, most of which are for his accessories. The body is a one piece casting, although my example experienced some distress during shipping—his head, hand and epaulets were broken off and needed to be reattached. The base is also one piece and is highly detailed with rocks and grasses. Other parts make up the flag, which consists of the Union Jack itself, a wooden pole, a pointed top piece and two round headed pins that represent decorative balls. There is also a resin scabbard for the sword. Finally, there is a "chromed" metal blade for the sword. Its shiny surface saves the modeler the trouble of trying to replicate a gleaming blade. There is no instruction sheet provided and it would really be useful in determining colors and placement of the scabbard. There are two different color shots of the finished kit on the front of the box, but they are almost too small to be useful. A detailed instruction sheet would be a great asset to finishing this kit.

There were no seam lines, no bubbles and no cleanup involved in this kit. It is very well done. I had a good time on this one, once I decided on the proper color scheme for the figure and all its various accessories. Because this Trooper appears to be a bit tattered and battle-worn, I decided to lean a bit heavily on the wear and tear of his uniform and boots. There was a minor fit problem getting the sword blade to fit into its hilt, but a couple of small notches filed into its base allowed it to fit nicely. This kit could have appeal to several different audiences ranging from modelers who enjoy a challenging paint job to music lovers to Military modelers who have a fondness for the bizarre. If you find the subject matter appealing, this is an excellent kit.



CLOSE ENCOUNTERS OF THE TURD KIND:

Here's another offering from C&G Coldcast and its name says it all. I am of two minds about this kit. On one side, it's a well sculpted piece in cold-cast porcelain with no flaws to speak of. The creature in the bowl is very interestingly designed and executed and I'd really like to see what his other half looks like. However, the other side of my dilemma is that this is basically a joke. Is it worth the money and time it takes to finish this kit to end up with something as silly as this? Ultimately it's up to the modelers of the world, if they like the subject and the way it looks, they'll buy the kit.



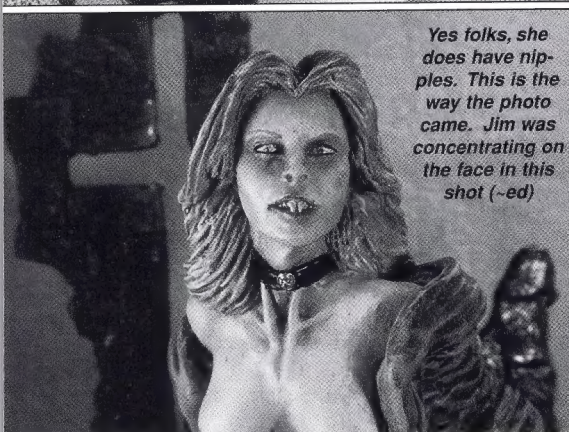
The creature and toilet are all one piece with the toilet brush and left arm of the creature as separate pieces. The arm requires minor putty work where it attaches to the body and the brush fits neatly into the creature's other hand. The kit is very simple and it builds up and paints easily. It is very well done and there is nothing to detract from it other than the subject itself. It's hard to decide whether the creature is climbing out of the toilet or, as it appears, is ready to flush himself down and do some work with his brush. It's just another determination the modeler has to make. If having a crappy creature in a scale toilet is appealing to you, this is a well made kit you will probably enjoy.

ALTERNATIVE IMAGES NOSFERIETTA:

To be perfectly honest, I really didn't care much for this kit when I first saw it. It seemed like just another lame attempt to do another female vampire with a bare bosom. In my opinion Nosferietta just looks like she had trouble with her buttons and there's no real reason for her to be "hanging out" like she is. If Alternative Images wanted to do an alluring female vampire, they could have approached their subject in a different way. Perhaps they could have clothed her in a clinging, filmy, Victorian nightgown like the ladies in a Hammer film. This would have offered the modeler the challenge of painting her body visible through the transparent fabric. But they didn't and I must approach what they did produce objectively.

So, what we do have is a pretty well sculpted kit of a bare busted vampire woman. The figure comes in three resin parts, the body and two hands along with a two part base. No instruction sheet is provided, but it's not really necessary considering the simplicity of the kit. The body is hollow cast and has very few air bubbles to contend with. The casting is very nice with a minor seam line that is easily cleaned up. The few air bubbles that do show up are mainly in the hair. The hollow casting led to a minor problem with thin spots on the surface, however. My Xacto knife stabbed right through the outside when I was trying to clean up a bit of excess resin in a crevice. The resulting hole was easily repaired, but these spots will be something to watch out for on the rest of the figure's surface. Assembly of the figure is as easy as gluing the hands onto the proper spots on the arms. The two parts of the base seem to be sculpted by two different people, the stone detailing is different on the two surfaces and the back wall seems to have been added as an afterthought. In fact, I wouldn't be surprised to learn that the bottom portion of the base was used for another kit and refitted with the back wall for this one. However, once the base is assembled and painted, it all the parts blend together.

All in all, it's a competently done kit that builds up well and looks nice when finished and includes a certificate of authenticity, but what's left is the subject matter. The only nod to this character's name,



Yes folks, she does have nipples. This is the way the photo came. Jim was concentrating on the face in this shot (~ed)

Nosferietta, is the shape and location of her fangs which are similar to those of her male counterpart from the silent film *Nosferatu*. However, this unusual arrangement of fangs gives her face a bunny rabbit look that detracts from her vampire mystique. If this subject appeals to you, then you will enjoy it and have an excellent model to show for your efforts when you're done. My own affection for this kit grew as I worked on it. I developed a little scenario in my head to justify my reasons for painting her as I did. Basically, I approached her as a creature whose lust for blood overrides any rational thought. She's not even aware that her breasts are exposed. Her flesh is pale and thin because she has been dead for who knows how long. There are even patches of deterioration on her skin; veins show through its translucent surface and the shadows, lips and nails have taken on a purplish hue. Her dress is old and faded and since she prowls barefoot through a dank, damp graveyard, it's trailing edges are caked with mud and moisture. It was those few thoughts that helped to endear Nosferietta to me and give her character, making her more than just another model to paint.

ZOTZ SENTIMENTAL JOURNEY:

This is a lovely kit that can cross modeling genre lines, but gender lines as well. The kit is based on a piece of World War II Nose Art and will appeal to some Military Modelers as well as figure enthusiasts. It also has some appeal to female modelers. Both my wife and sister commented on how pretty this lady looks. The kit has been promoted in the New Releases section of FineScale Modeler so, the folks at Zotz know they have many different areas where they can sell this kit. It will be interesting to see where copies of this one turn up.

Sentimental Journey comes in two tan resin pieces, the main bust and the right arm. The casting is excellent with no bubbles and only a minor seam line to take care of. The seam line does run through the hair which takes a little effort to remove, but it's not all that difficult. The only putty work necessary is at the elbow joint where the right arm attaches. The lady's features are very delicately rendered and her massive mane of hair is nicely done although the texture is a bit rough. I haven't seen a picture of the actual Nose Art this kit is based on and I'm sure this is an accurate representation, but the lady's right arm is in a very awkward position. It seems the arm would look more comfortable and natural if it was resting against her forehead rather than dangling out in the air as it is. Regardless of the arm position, this is a very appealing kit. The discreet placement of hair and the huge hibiscus flower make it alluring without being overtly revealing.

There's plenty here for fans of girl kits to lay their brushes on. However, it might pay to take a look at the makeup styles of the 1940s which were quite different than today's. Bright red lipstick, a little rouge, black mascara and some light blue eye shadow are called for in making this an authentic woman of the forties. There is very little shading called for and I had to pull way back on my tendency to add heavy shadows and highlights like I do on monster kits. This kit enters into an area that has been over looked by most modelers, but that has a broad appeal. I have been a fan of World War II nose art and there are books on the subject popping up all over the place. This could be the beginning of a new trend. To get your own copy of this piece, contact the following companies: In Mexico: *Zotz, 735 - 203 Lomas de Chapultepec, Mexico, D.F. 11000* or in the United States: *Puff 'n Stuff, 703 Lowery Avenue, Jeannette, PA 15634 Tel: 412.523.8444 • Fax: 412.523.6979*

MONSTROLOGY'S THE HUMAN MONSTER:

Meet Jake, he's massive, he's murderous, he has bad teeth and he's a movie star! In 1939 Jake was Bela Lugosi's sinister errand boy and the title creature of the British film, *The Human Monster*. Not having seen the movie



myself, I can't vouch for its quality or lack thereof, but over the years, Jake has become something of a horror icon. His most famous photo which is reproduced by this kit has appeared in "Monster Magazines" for years has become quite familiar to fans worldwide. It seems that we've just about reached the limit in Garage Kits when we're dredging up characters from obscure British films from the thirties to make kits of. We really need some new monsters. Having said that, if Jake is your favorite character of all time, I apologize.

The kit itself is very well done and well cast. The figure is sculpted by Jon Wang and comes in four pieces, the head, body and two hands. The head and hands are excellent and nicely detailed, capturing the look of the character perfectly. The body, however, seems rushed and lacks significant detail. Jake's jacket is thick and bulky where it hangs away from his body; it should be much thinner there. The rest of the clothing is quite plain and although there are a few wrinkles here and there it is unimpressive. The base was sculpted by Fritz Frising and is well done and highly detailed. The wood grain and nail heads on the flooring add realism and the odd "pump" that stands behind Jake is a nice touch, even though I'm not sure of its actual purpose. The box has an excellent reproduction of the movie poster on its cover. The kit comes with a well done instruction sheet which not only tells how to build the kit, but gives some background on the character as well. It would be nice if all kits came with such thorough instructions. This is another kit that really has to appeal to you before you lay out your money for it. If you have a soft place in your heart for Jake, you'll like this kit.

CHEECH WIZARD FROM NEPENTHES PRODUCTIONS:

Well, it's about dang time! I've been waiting a good long while for someone to produce kits related to the work and characters created by Vaughn Bodé. Now, the first question that probably springs to your mind is who the heck is Vaughn Bodé? He's just my very best favorite cartoon artist from the period of 1969 to 1975, that's all. But I understand that that may not be enough of an explanation and I'm willing to provide a bit of education, if you're willing to stick with me for a minute. OK? OK.

The easiest way to explain Vaughn Bodé is to say that his character Cheech Wizard graced the pages of *National Lampoon* from 1973 to 1975. That and looking at the kit I'm reviewing might ring a few bells. If not, then I've got my work cut out for me. However, as Cheech himself might say, "You is probably already familiar wif Da Bodé an' you doesn't even know it." If you saw the Ralph Bakshi movie *Wizards*, you are familiar with the work of Vaughn Bodé.

To put it kindly, *Wizards* was influenced by the works of Vaughn Bodé. Other people might say "stolen from", but I don't want to debate semantics. Let's just say that two thirds of the ideas and characters in *Wizards* were copies of or heavily influenced by the works of Vaughn Bodé. Bodé, who met a tragic, accidental death in 1975 at the age of 34, was one of the shining cosmic lights of the Underground Comix culture of the sixties and seventies. Although his work defied classification as Underground or Overground or anything else, it reached its peak at a time when alternative publishing was thriving and was found in many so called Underground publications. His work stood out not only because of his unique drawing style and unrestrained imagination, but because all his works took place in a fully realized universe that really seemed to exist within the artist himself.

Bodé's art was deceptively simple and cartoony on the surface, but his characters were imbued with a depth and personality that brought them to life on the page. As you might expect Bodé's forte was humor, but it was not humor for the sake of a joke, it was humor steeped in irony and a cosmic consciousness. He constantly explored both the cruelty and beauty of the cosmos, the frustrations of reality balanced with the escape provided by fan-

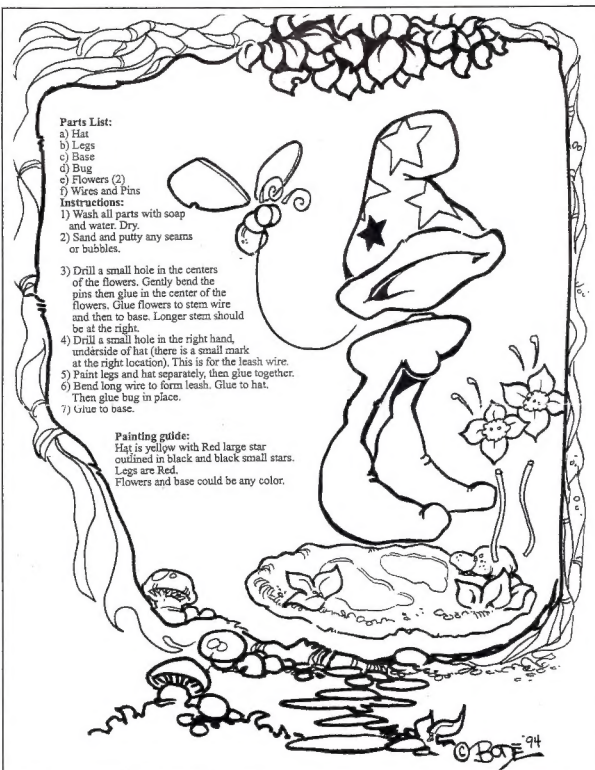
tasy, but always with a sense of humor that made you take a second look. It is difficult to explain all the whys and hows of the effects of Vaughn Bodé's art, but it was always colorful, thoughtful, funny, revealing, introspective, accessible and meaningful. If you're not familiar with Vaughn Bodé, I highly recommend looking into his work. Some of his comic compilations are still available like Junkwaffel, Bodé's Cartoon Concert and the Collected Cheech Wizard, take a look you might like them. I realize that everybody might not be as enthusiastic about his work as I am, but I think you'll find something to like.

If you are familiar with Bodé's art, then this just might be something you've been waiting for, just like I have. Cheech Wizard was the best known of all of Bodé's characters because of his appearances in National Lampoon. There was always the question about Cheech as to whether he was a real wizard or just a wisecracking phony in a big hat. That was all part of his charm (Cheech was the template used for the wizard Avatar in Wizards). Now Michael Waltz of Nepenthes Productions has created a line of resin kits based upon the works of Vaughn Bodé. These are fully licensed and approved by the estate of Vaughn Bodé and his family. The premiere effort in the line is a fantastic likeness of Cheech Wizard himself.

Overall this is a wonderful kit. Even though the design of Cheech himself is very simple, it is difficult to capture the subtleties of Bodé's line art in three dimensions. Sculptor Michael Waltz has captured the look and feel of Cheech Wizard. From the little wrinkles and creases around his ankles and toes to the Bodé bug that accompanies Cheech to the rocks and flowers on the base, it's all pure Bodé. In fact, if you look carefully, you can just make out some of the shapes of the body beneath the hat. Once again the simplicity of the piece is deceiving. Cheech's pose and surroundings take a character who had life on a page as a pen and ink drawing and bring him into three dimensions. It's a wonderful achievement.

The kit itself is very well produced. Cast in high quality white resin, Cheech comes in two parts, the hat and the legs. Fully assembled, Cheech stands about ten inches high. There were very light seam lines on the legs to clean up, although it was a bit difficult to reach the seam line in between the legs. The hat portion also had light seams to take care of and care must be taken to clean out the sanding dust from the recessed lines that make up the stars on the hat or they will plug up when the hat is painted. There were also a few small air bubbles on the under side of the hat which were easily filled and sanded smooth. The hat and legs are best painted separately. The hat is yellow with red and black stars and the legs are red. The only place I could even think of any putty work being done would be the very slight gap under the hat where it joins the legs, but that isn't really necessary since it is well hidden beneath the rim of the hat. Because the kit is based on a cartoon character with very simple coloring, it doesn't call for much in the way of shading or highlighting. I added a bit of darkened red in the creases around the ankles and toes and a bit in other shadowed areas. The stars on the hat are formed by recessed lines which makes painting them quite easy, just stay in the lines. The large stars are red with a thin black outline and the smaller stars are solid black. The base and flowers can be painted in a simple, cartoon fashion or using more complex techniques and look great either way. This may be the easiest paint job you'll ever do on a resin kit.

The most complex part of the kit is the flowers, and I say that only because they have more than two parts. The flowers are made up of four parts each, the actual flower, the stem and two protruding stamens. The only resin part, though, is the flower. The stems are heavy gauge electrical wire and the stamens are round headed pins. They build up quite easily and when assembled, the flowers are also excellent representations of Bodé's art. Finally, there is a little bug that follows Cheech on a leash. The bug is cast in one piece, not three like it shows in the instructions. Don't try to sand out that little notch in the bug's wing, it's supposed to be there. A bit of wire was included for the bug's leash, but there was nothing included to make his antennae. I used two pieces of thin wire formed around a paintbrush handle and superglued them in place. The overall effect of the assembled and painted kit is that of a three dimensional cartoon.



Instruction sheet by Mark Bodé, Vaughn Bodé's son.

This kit is obviously a product of somebody who really loves the subject and has done his best to create an outstanding product. The box comes with a very sharp color photo of the finished, painted kit on the front that serves as an excellent color guide. The simple instruction sheet is lovingly illustrated in the style of Vaughn Bodé by his son Mark. The only complaint I can come up with about the whole project would be the packaging. The box is packed with styrofoam peanuts to prevent breakage of the resin pieces which works very well, but it is difficult to find all the small white resin pieces amid all those white styrofoam pieces. My recommendation would be to pack the two flowers and the bug in a small plastic bag like the wire pieces so the modeler doesn't have to dump out all the peanuts in order to find all the kit parts.

I've seen the catalog from Nepenthes Productions and there is a whole line of Vaughn Bodé kits available. There are characters like Gangrene, the Bunny Mummy, Belinda Bump, a Punkerpan and others as well as kits of other varieties. If you enjoy the works of Vaughn Bodé you will enjoy these kits. Write for a catalog to Michael Waltz at: **Nepenthes Productions, 4137 31st Ave S., Minneapolis MN 55406.** Oh yeah, for those of you wondering just what the heck a "nepenthe" is, my dictionary says it's something that makes one forget about pain

and sorrow, or an ancient potion used for that purpose. This ends the educational portion of this review. Seeing this kit has made me wonder. Is there a market for other "Underground Comix" characters? Of course, kit producers should be careful to acquire proper permission and licensing for the characters, but this could be a whole new market. I know I'd like to see kits of The Fabulous Furry Freak Brothers, Fat Freddy's Cat, Wonder Warhog, The Checkered Demon, Nard & Pat, Mr. Natural, Rowlf (or anything by Richard Corben), Dr. Atomic, The Armorkins, and many many others. Is there anybody else out there who feels like I do, or is this just a nostalgia induced flashback left well enough alone? Only time will tell.

Cheech Wizard with Flowers & Bug on a leash.



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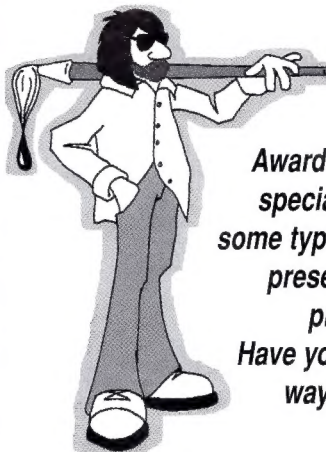
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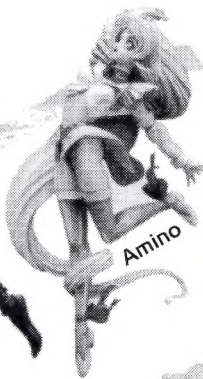
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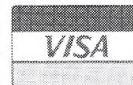
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Interview with Randy Bowen



I very recently conducted a long distance interview with world famous sculptor, **Randy Bowen** that went a little something like this:

MF: Let's start this interview off typically, Randy. Please tell us about your childhood. Did you grow up with art and scale modeling influences in your life? Was there any art background in your family? Did you receive formal art training? Did you build many model kits as a boy?

RB: I was born Dec. 2nd, 1961 in Dayton, Washington. I grew up in a typical agrarian small town; Pomeroy, Washington to be exact. Nothing unusual, other than the total lack of any sort of art program within our school district. Pomeroy was big into the organized sports "thing", as are most schools I suppose. I tried my hand at football, since athletes seemed to be the only guys that the girls paid any sort of attention to. During a particularly nasty game, I injured my hands. It was this frightening event that crystallized for me, that art would be my destiny. The thought of losing my ability to create with my hands forced my decision to quit the team. I'm the fourth child in a six child household. I have three older sisters, one younger sister, and one younger brother. My parents divorced when I was sixteen. I built very few models when I was a kid. My dad worked three jobs to support the family. By day he ran his shoe repair shop. He drove a school bus, and still does, and also worked as a janitor at the end of his bus route at a hydro-electric dam.

After school every day, I would go to work in the shoe shop until 6PM. If there were no shoes to fix, I would tool leather, draw, or study for tests. My parent's divorce split the family. I decided to move away with my sisters and mother (somebody had to guard the women), and my brother stayed with dad. In my senior year of high school, we moved to Lewiston, Idaho. This was an epiphany for me. Not only did this school have an art program, it was the only high school in the state that had a bronze foundry. It was while attending Lewiston High that I learned how to air-brush, sculpt in wax, cast bronze, work with Plexiglas, etc. However much I learned while at Lewiston High, it was really eclipsed by my general love of art. When I was six years old, my grandmother would plop me down in front of a pile of oil-based clay, and I'd just go at it. I used to make dinosaurs, and various mythical beasts for hours. I remember trying to sculpt the "Herculoids" and other characters from Saturday morning cartoons. I



also drew a lot. I copied everything I could get my hands on.

During my senior year of high school, I gained enough credits to finish six months early, so I began taking college courses. I went to Lewis and Clark State College for two years, then moved on to The University of Idaho in Moscow.

I moved to California in 1984 to pursue an education. I attended classes at the College of Arts and Crafts in Oakland, Ca. It was somewhat of a let down in some regards. They had a great design program, but what I really wanted to learn was sculpting from life. The school did not offer a figural sculpting class at the time. Up until this time, the only sculpting I had done, included a few bronze figures in high school. I worked for a department store display company and did some giant elf tree houses, giant sea shells, etc. Around this time I had the good fortune to be introduced to Mark Newman and Tony McVey. These introductions were to be one of the most fortuitous happenstances of my young life. I had never seen two more creative individuals. Not just in sculpting; these guys can do anything! It was at this time that I discovered my medium...super sculpey.

MF: I know both artists, especially Tony, and they are a couple of my favorite sculptors. Today, you would certainly make any list of the top ten model sculptors, Randy. When did you get started in the "garage kit" industry and would you recommend that others get started in the same manner?

RB: Thanks for the compliment. It always feels somewhat strange when people compliment my work, since I feel I'm still in a learning stage. I got started doing garage kits when I saw an ad in *Fine Scale Modeler*. Mike Evans at Lunar Models was looking for sculptors. My very first piece was the Morlock from *The Time Machine*. At the time, the only guys sculpting kits were the geniuses at Billiken (Mr. Hama, etc.), John Dennett and Tom Kuntz for *Screamin'*, Mike Wowczuck, and Jeff Yeager. Would I recommend that others get started in the same manner? I don't think it's possible to get started in exactly the same way that I did. There are a lot of adversities and circumstances that they have to deal with that I didn't have.

MF: Who are some of your greatest influences?

RB: Boy, that's a loaded question because there are so many. I was really turned on by the paintings of Frank Frazetta, plus the comic art of Neal Adams and Jack Kirby. "Sculpture-wise", I was inspired by a guy back in Lewiston, Idaho named Ralph Crawford. Ralph was sort of a local celebrity. He was famous for his western art, but also had done commissioned sculpts of celebrity body-builders (most notably, Arnold Swarzenegger in his pre-Conan days). It was a visit to Mr. Crawford's studio that showed me that you could actually make a decent living as a sculptor. He was and is fantastic!

Another guy who had a major effect on me was a guy named Carl Surgess. I met Carl while on a visit to California for a Fangoria Convention. It was recommended to me by a guy who worked at ILM (Mark Seagle) that I introduce myself to Carl. Carl is legendary in the toy business. It was while working with Carl on a line of Simpsons toys that I learned a number of indispensable "tricks". He's one of the fastest, best sculptors I've seen in my life. Like I said, the list can go on and on. In no particular order: Rick Baker, Rob Bottin, Henry Alvarez, Steve Wang, Shawn Nagle, Leonardo DaVinci, Michelangelo, Picasso, Albrecht Durer, Ray Harryhausen, Mucha, Phil Tippet, Randy Dutra, Chris Walas, Miles Teves, etc.

MF: What toys have you sculpted?

RB: A lot of the toy work that I have done has been developmental. That is, toy companies call me to sculpt pieces for their presentations to pitch a toy line to Disney, Dreamworks, etc. Some of the things that have actually been produced are: The Simpsons, The Ultimate Predator, something called SuperSoldier (for TCFC), Madman action figure (unreleased at this time), Jurassic Park, The Terminator vinyl doll and a bunch of other stuff that I'm not at liberty to discuss or is buried beneath the dust in my brain.

Coming up in toys, I have a four issue mini-series comic that I'm co-writing that's based on my character, The Decapitator. It's always been a dream of mine to have a comic based on one of my creations. I've been turning down a number of offers to create action figures of other people's creations. It's my goal to be the first sculptor to have a toy line based on my own characters. The comic will be out this summer with the toys to follow soon thereafter, plus video games, Underoos, etc.

MF: That's cool, man. I didn't know about this. Good luck with that. I promise to buy it when I see it. What can you tell me about working at Dark Horse Comics where you sculpted some figures based upon The X-Files TV show?

RB: Working at Dark Horse was a great learning experience for me. Although I didn't really get to sculpt as much as I would have wanted, I learned a great deal about the comics market, distribution and marketing. I wouldn't change anything about the experience.

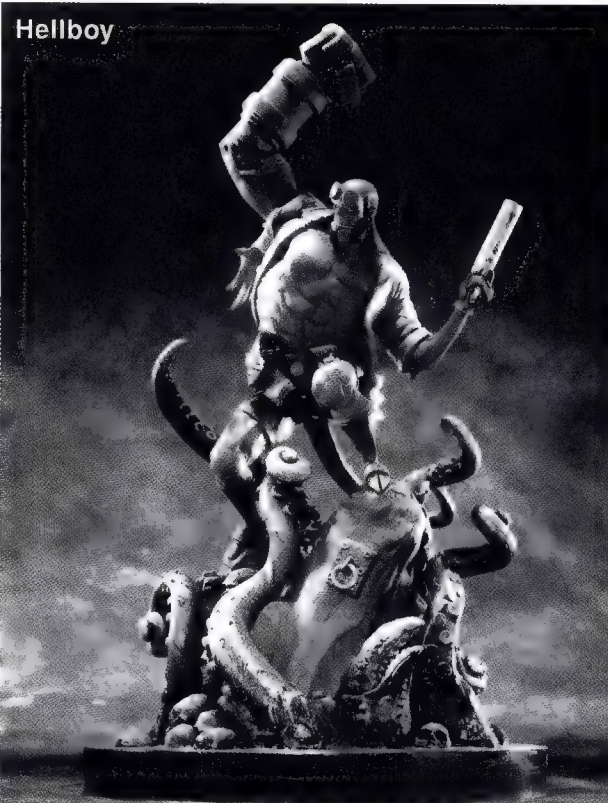
MF: Please tell us about your company, Bowen Designs.

RB: Bowen Designs has been in business since 1980. It has always been my business name, although upon its inception, it began as an outlet for providing graphics and illustration to small businesses (signs, T-shirts, etc.). It (BD) didn't kick into gear until after I left Dark Horse. I had been doing freelance sculpting for DC, Marvel, plus a lot of garage kit companies. I had to trick my wife into quitting her nice stable accounting job to work with Bowen Designs. I was going crazy with doing everything myself (shipping, phone calls, business-type tasks that I can easily do, but don't like to). Having Raquel (Rocky) on board has completely organized everything. About a year ago we finally hired some assistants: Randy Lambert (sculpting assistant) and Rence Bosler in shipping. Both are incredibly talented individuals in their own right. I still sculpt everything. It's just that now, I have someone to do aspects of the work that I loathe. Namely, sanding, puttying cracks, and repeated paint jobs (on prototypes). Lambert works part-time and still has time to do his own sculptures on the side. We're located in the Portland, Oregon area. It rains a lot, but we don't have riots, earthquakes, twisters or hurricanes. I have a studio that is attached to our house that we had built last year. Within the studio is a shipping and receiving area, a workshop/paint room, a separate studio for my assistant, an office area for shipping and my private office/studio. At the other end of the house is Raquel's office. Since we work together, it's nice to have our separate space to give each other breathing room.

MF: So, you don't use an agent then?

RB: No. I'm my own agent. If people want to get in touch with me, they can usually track me down.

MF: And just what kind of work are you doing there now?





Lon Chaney as the Wolfman; The Manthing and The Incredible Hulk

RB: All we do is sculpting and shipping out mail orders. Everything that you see in the comics shops or in the Diamond catalog is what's produced. I rarely do any commission work for outside companies. If the right project or character comes along, I'll probably jump at it.

MF: What are some of your favorite subjects to sculpt?

RB: I like sculpting females (for obvious reasons), although I haven't had much of a chance to do so, until now. Later this year, Sirius Comics will be releasing a statue of their Red-haired Ultra Vixen - Dawn. In general I suppose that I prefer heroic and fantasy characters. Monsters are fun because they are so easy.

MF: What is the most difficult area of the figure to sculpt and what is the easiest?

RB: It depends on the character or creature, but it's usually getting the eyes symmetrical. I use a mirror to check for symmetry. The symmetry is tough because your brain tries to make things symmetrical, whether they are or not. Your brain fills in the blanks. That's why I check it with a mirror. It gives you a different perspective. The easiest? None of it is really easy. I guess ugly monsters are pretty easy, but I'm not really all that good at any of this stuff, so it's hard to say. Monsters are pretty easy because they're supposed to look bad. Beautiful women or babies on the other hand are much harder by comparison.

MF: What are the most useful products in sculpting?

RB: Single Malt Scotch.... no, just kidding. I don't know of too many products other than Super Sculpey, or Promat. Everything else is just elbow-grease. My tools are pretty much hand made. I just discovered a pretty cool rubber-tipped tool that was intended originally for oil painting, but it works great for subtle bits of sculpting.

MF: What has been your best selling figure to date?

RB: I guess it has to be the Arabian Knights Sandman painted figure for DC. I believe it sold over 7,000 units.

MF: When you first start to sculpt a figure, where do you begin?

RB: If I understand the question

correctly, I would have to say that it really doesn't matter where I begin, as long as I rough out the general form of the piece before I begin detailing anything. More importantly, I like to have a detailed model sheet before I begin, whether it has been drawn by me or has been provided.

MF: What are your latest products and what can we look forward to in the near future?

RB: We've obtained a license to produce mini-busts based on Marvel Comics characters, Marvel Bronze figures (1/4 scale), Star Wars bronzes (Rancor), Dawn statue, Mage statue, Hellboy full figure statue, a little something called KONGZILLA, the Jimmy Legs, War bust, Decapitator toys and a female robot statue called Bionica.

MF: Thanks a lot, Randy. Do you have any advice or encouragement for young sculptors?

RB: The good news is that there is more of a market for sculptures and collectibles than ever before. Also, it is my belief that I have helped usher in a new era of respect and recognition for sculptors. To my knowledge I am one of the first to insist upon getting name credit for commercial sculptures. If you look around you'll notice that Hallmark and other gift companies are now giving the sculptor a credit on the packaging for their products. It is my hope that someday all sculptors will be given their due. There are of course sculptural applications that do not warrant a credit. Let's face it; there's no place to credit a guy who sculpts a pencil topper or a chocolate Easter bunny. The bad news is that there are now more sculptors than ever trying to break into the field. Sculptors not only face competition from other humans, but from machines as well. There is now software in existence that is capable of scanning a subject, or existing sculpture, reducing it to a given size and cutting it from a block of plastic. Scary, huh?

Bowen Designs

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The Vampire, Barlow, from Salem's Lot



STORM: My First Figure Kit



My name is Rachel and I'm in the 4th grade. Since my dad does this magazine, there are always a lot of models around our house. I have built six snap car models and one day, Dad came home with a Toy Biz Storm model (#2 - glue) that he bought at Clovis Hobby Center. I was excited because it was a model of a girl and I would get to glue it together. Dad said he would show me how to do some nice things to the model to make it look good, like "drybrushing" and using Bon Artiste stains.

Not long after I got it, I started to build it. Dad was busy putting his Bride of Frankenstein together so he was able to help me at the same time. My brother, David, was also building his first figure kit, which was the Toy Biz Spiderman, #1, snap kit. Dad had all of his paints, brushes and glue already out, so I didn't have to go get them. This was a fun kit to build because it was girl character and it was my first #2 kit.

The first thing Dad told me to do was to build it in parts except for the base. Dad said we should spray it with primer, then he would teach me to drybrush. So, after the base dried, (we used white primer paint), I took dark gray and painted the base that color. Then, I took a lighter gray and started to drybrush. This was fun because you didn't paint all of it one color, but it just came off the brush in certain spots. And this made the rocks on the base look real. After I did this, then I started to put Storm together. Dad said that if I glued the whole thing, I could go and spray paint her white because her costume is mostly white. Then I could go back after and paint the other areas their own color.

While Storm was drying, I glued some other pieces onto the base. Some of them, I painted first then I glued them on. Some I accidentally glued on first, then had to take off again to paint! The pipes and the bars on the base, I painted with a steel color. Dad said it really looked good. There is a thing that looks like an electric box. I painted that steel-black and dry-brushed it too. There were some things that looked like bones and a skeleton too. I painted

those buff color then I drybrushed them green and brown. I really like to drybrush because you don't have too much paint on the brush and it's harder to make mistakes.

The big green, ugly monster that is trying to come out of the sewers was fun to paint, even though I told my dad I didn't want to put the kit in my room. He is just too ugly. Anyway, I painted it green. Then Dad told me that if I was going to use Bon Artiste stains, I had to protect the paint. So, we sprayed a sealer on the paint (Dad said it's called, Testors Dullcote) so it wouldn't eat through the green paint. After this dried, I used the stain to give it shadows. Dad showed me how to brush it on, wait a few seconds, then wipe it off with a soft cloth. I think it looks good, what do you think?

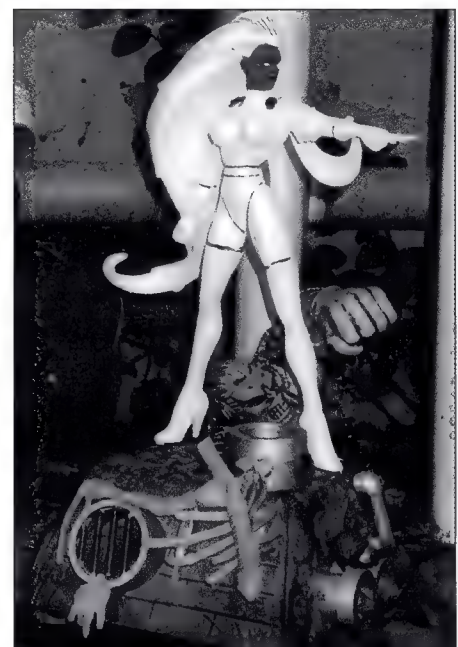
I decided to do the same thing with the base too, so that it would look like the base was wet and moldy. I sealed the base then used the



stain in a few spots on the base. I painted the rats by hand, using dark gray for the bodies and red for the tails and eyes. Then I set the base aside to finish Storm.

Storm's hair is white, so I took a felt marker and drew in the lines on her hair and also the lines on her costume. Dad said that this was a great idea and it would've been harder to use a brush. Then I painted the badges on her shoulders red and I made the x's with black. I asked Dad to paint her lips red for me. My mom and I drew in the lines around her eyes.

About the last thing I did was paint the monster's eyes red. Then I glued him and Storm to the base. This was a fun kit to do. When I was done, it was 10 inches tall and I had put together 35 plastic pieces. The painting was the best part. Now, my first figure model is on display in a glass case at Clovis Hobby Center right next to my brother's Spiderman kit. I can't wait until I do another figure kit. I hope it's another girl!

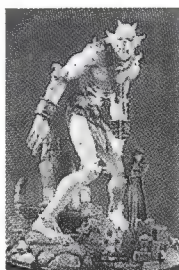




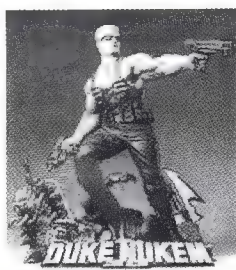
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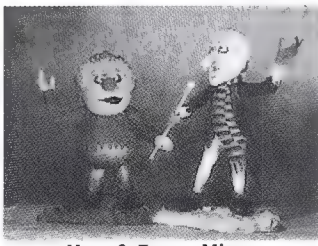
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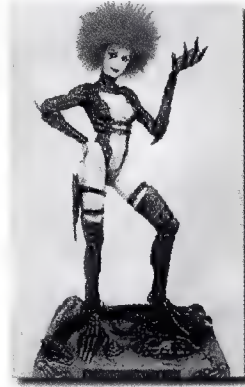
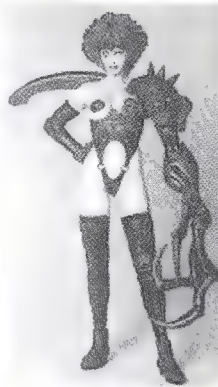
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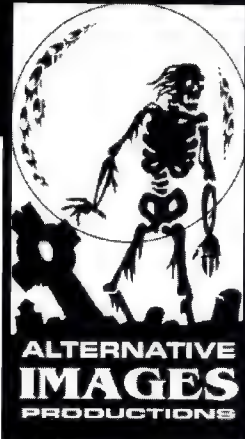
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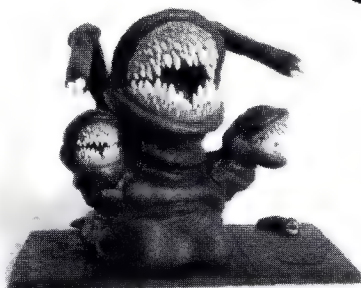
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Across the Pond

with Andrew "Mad Dog" Hall



You know when someone says, "There's light at the end of the tunnel," I'm afraid my answer tends to be, "Yeah, but in my case, that's a train." In my view, it is getting a lot like that with the kit world (stick with me). When we hear a lot about "new" kits and products, what we end up with is more of the same. Oh, I do know why producers stick with what they know will sell, after all, they are in it to make money but it would be nice to see original designs or alternate views on subjects. That said, just how long will it be before we finally see a "Pred being impregnated by a Facehugger?"

Any road up, by way of a change, I thought that you may like to see a build up article amid the news. This Alien figure is most definitely an alternative slant on a well-known subject and something I have been shouting about for a while and was featured in the last Pond article. Lee Ames' "Starbeast" I should point out that this kit is now available from the Star Wars Emporium - who accept credit cards - that's 13 Lower Goat Lane, Norwich, Norfolk, NR2 1EL (see their ad this issue for more).

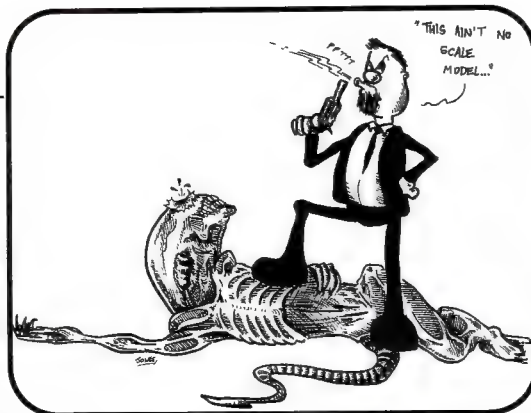
This is the second Alien related kit to come from Lee Ames (the first being his excellent Astronaut and Egg kit) and "Starbeast" was the working title for Alien for many months. This figure has a striking pose, I think, and for Alien purists, I should mention that the one sheet instructions state that this is a "generic alien creature" subsequently, detail wise, it "ain't from a movie", OK?

That said, the head does remind me of the work of Dark Horse comic book artist, John Bolton and that is not a bad thing. This is a ten part cold cast kit so very little file work required for clean-up. That said, there is the need for the use of power tools, so get out yea Dremel boys! Let's begin with the tail - why not? The final two segments which attach to the beasts botty look rushed and out of place. These should go. Lop them off with a saw and you will find that the resulting tail not only looks better but matches in with the detail upon the creatures' back. You should do prep work to pin the tail. No, this is not some wierdo Chrimbo game carried out in the confines of the Hall household, with this figure, you will kick yourself should his tail drop off. We all know how nasty that can be...

Using the saw, I also added more detail to the actual tail segments and cleaned up the tails spines or those funny things that look like stonework on castle walls. This did not take long and was well worth the effort spent.

The arms were next and I should point out that unlike the distruction sheet, the arms *do not* join the body at the shoulder (which would have made for a cleaner joint, easy to hide, etc.), rather they fit just above each elbow.

This must have been a casting problem;



other reason for it that I can see. The fits were not good on either arm and the beast's body detail has suffered as a result because of this positioning. However, this is not a huge problem, the joining surfaces need to be smoothed out with the file, then glued into place with superglue. You may wish to pin these, but I didn't bother.

At first, I was not that happy with the hands, but these grew on me, personal choice here but you could cut and reposition the fingers if you wanted to. With the lower arms fixed and solid time to add some putty then resculpt the detail. I only used a tooth pick to add the texture so you do not require any fancy tools to do this. At this point, that's to say, "putty in hand," I noticed a few hairline cracks in the creature's body. There was a vicious one on its anorexic waist and a nasty deep one on the inside of its right thigh. It looked like Mr. Humphries (Are You Being Served?) had been feeling under the weather while taking an inside leg measurement, those steel tipped tape measure can cause havoc. These cracks were dealt with using putty and easy to hide - works for me.

The rear pipes do take a little playing with to position correctly but DON'T glue them on just yet! The best tip I can give is to drill the ends of these pipes now. It looks to me that these parts have been cast from the top down to the body and although smooth and finished well, they should all be drilled. You could glue them on and paint the ends black but Alien fans, would you be happy with this? Naw, 'course not.

I first countersunk each pipe, that's to say that I made a small hole with a sharp metal scribe in the smooth ends. This should give your drill something to bite into and stop the drill but from gouging huge chunks of your hand off. I guess you should really wrap each pipe in cloth then fasten it in a vice prior to drilling...that's the health and safety warning given.

Each pipe was drilled to a depth of about (technical measurement) 1cm. When done, they were glued in place, in the order marked. They will need bedding in with putty and some work to blend them into the body detail, not a long job.

I added a little more detail to the tail at this stage because once on, I didn't want to have to remove it nor work on it again for fear the material would shatter. I have heard horror stories of working with cold cast stuff and

did not wish to add my tale of woe. The tail was pinned to the body above the botty.

The base has some detailing, minimal at best but enough not to detract from the figure which works for me. That said, you will need to pin the figure to whatever base you decide to use as this critter will not stand on its own. Drill the base and feet. I should add that all of the parts were washed prior to gluing.

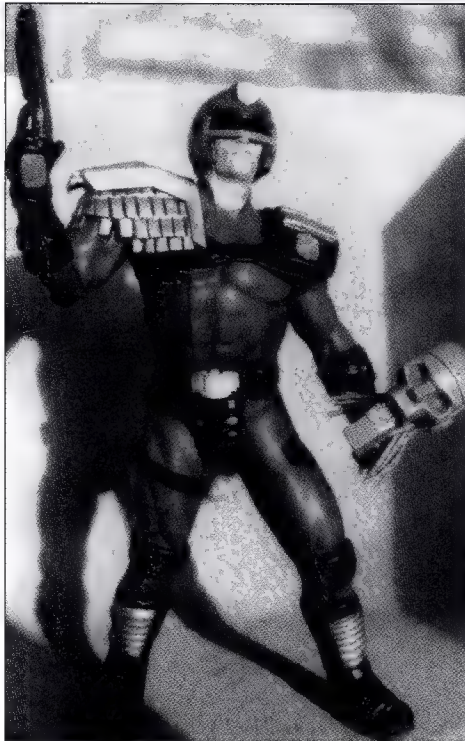
Paintwise, this is not a true alien. You can really go to town. Black, brown, green if it tickles your fancy, your choice. To me, the creature does look reminiscent of that 'hunter' featured in Alien 3 plus those from the new movie (still think the original newborn designs were more frightening - you can't be scared of an albino puppy). If you agree, then I can recommend using dark brown shades as a base coat, lighter for drybrushing with ink washes for the deep recesses. Overall, this figure stands 11 inches tall when built. I should add that plenty of time has been given to the head however I feel that some of the body detail looks a tad rushed and that to get a good fit, you must play with the tail. If you want one, contact SWE at the address already given and tell them who told you.

Mooncrest Models is a new name run by Gary Hilliard. A "Death of Robo Cop" and "Head Hunter" are now available. The latter features a dead Alien with Predator standing triumphantly hoisting the Alien's head aloft. Photos should be in the next issue.

Creative Castings, the UK's premier producers are well on the way to achieving some remarkable results with their clear Pred for Chris Moody's "Genocide" kit. They are also selling all of the kits produced by **C & G Coldcast**. The clear Pred is bound to be a huge seller so watch this space for more details.

Imar Models (2 Marylands Green, Chislehampton, Oxford, OX44 7XD) have their Deckard and Callisto figures up for grabs. This range is 1:32 scale white metal and figures cost approximately £8.00 each.

A name featured in previous articles is Paul Fay of **Invaders Models**. Paul has a number of new items for your discerning eyes. His "Hellraiser" wall plaque measures 7" X 11" and should cost \$55 including postage to America. You get everything you see in the picture. His other new kit is "Eddie and Woof Woof" which is 1:8 scale, white resin. The base has been sculpted by Adele Childs and once



again, you get all that you see here including the fence, gate and post-box. The UK price is £70 inc p&p and I would guess the US price would be \$155 or thereabouts. Remember that's payment with an International Money Order to Paul Fay. **Invaders Models, 48 Boston Ave, Runcorn, Cheshire WA7 5XF.** I still think that Paul's Deckard bust was the best likeness to Harrison Ford that I have clapped my eyes on.

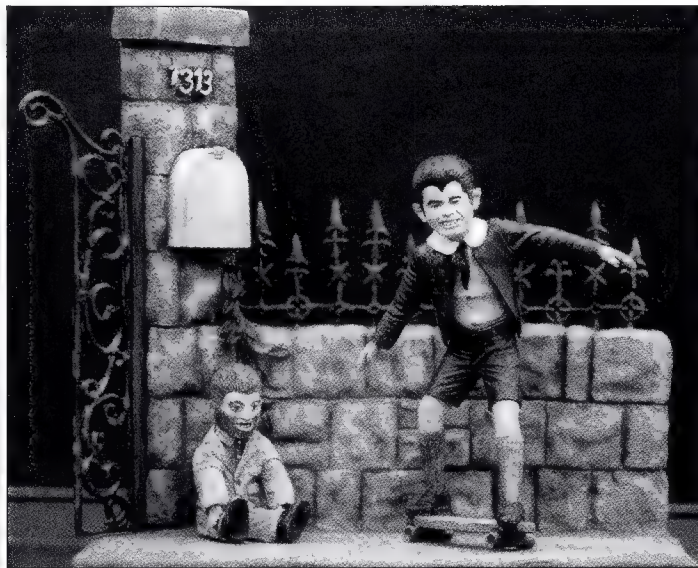
Finally, kit wise, a new Judge Dredd figure sculpted by Robert Cowley. This is a 1:5 scale resin kit that is being sold via **Heroes and Villains** (01246 433812). An extra detailed base featuring parts of the ABC Robot. The UK price is about £55.00 - can't help with the overseas price.

Regular readers know, for my sins, that I am the editor, etc. of **DRONE**, the magazine of the Film & TV Model Club. Last year we held a model show in the historic city of York and plans were underway for another event in 1999. Things have moved on and I am pleased to announce that we will be holding a weekend of fun and games as **DRONE-A-RAMA 1999** takes place on Saturday, October 23. As well as members' models, we hope to have painting and sculpting demonstrations plus role play games and more fun than you can cram into a Wombles' pants. Our special guest will be Martin J. Bower who will give a talk on his work on such notable movies as Alien, Outland and his TV work, DR. Who, Blakes 7 and Space 1999. And, on that bombshell, this is your UK correspondent signing off. I have got to go and 'muck' out the Beefeaters at the Tower of London. Rough job, but someone has to do it.

*May Your Glue Tube Never Harden,
Andrew "Mad Dog" Hall*

PS - Please remember, that the author of this article was never in a motel room with a Mr. Clinton, the Dallas Cheerleaders, a bowl of mixed root vegetables and six gallons of chocolate ice cream.

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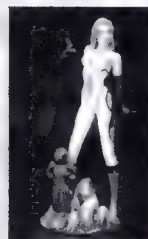
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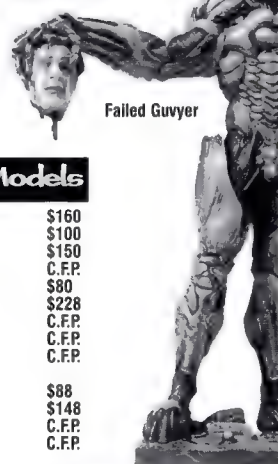
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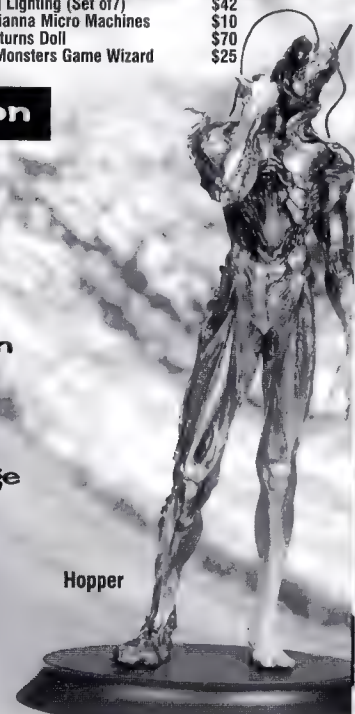
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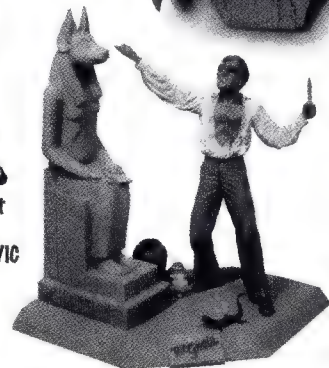
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book reviews by Fred DeRuvo

Making Faces

by Kevyn Aucoin

Color Theory

by Bob Knee

This book first came to my attention while filtering through many of the information-filled posts on Gremlins in the Garage Mailing List (<http://www.gremlins.com>). I was intrigued because many of the modelers connected with the list were pretty jazzed about it. After I picked up my copy of **Making Faces**, I realized that they had good reason to be.

Essentially, this book is a study in make-up techniques and the author, Kevyn Aucoin, has plenty of experience and uses the faces of many famous individuals as his canvas.

There are certainly some things that are not applicable to the figure kit modeler (skincare and preparation, for instance), but overall, there is much here that will help our models to come alive, facially. This is one area that still gives me trouble. For anyone who takes seriously the craft of painting kits, especially faces, then this book will go a long way in helping to refine that craft.

Figure A shows page 33 from the book. Kevyn spends a good deal of time on the eyes (including eyeliner, eyebrows and the entire area). He shows you how to produce shadows; how to create a number of "looks" to the eyes, including *Smoky* (this effect can be "either soft and subtle...or mysterious and dramatic"); *Downturned* ("also known as bedroom eyes..."); *Bi-color* (creates a "fuller, more rounded eye") and *winged* (accentuates the more "exotic side" of a woman). The author also goes heavily into creating metallic, natural, creamy, matte, glossy and soft looks to the eyes. All of this is detailed

nically with either photos or drawings.

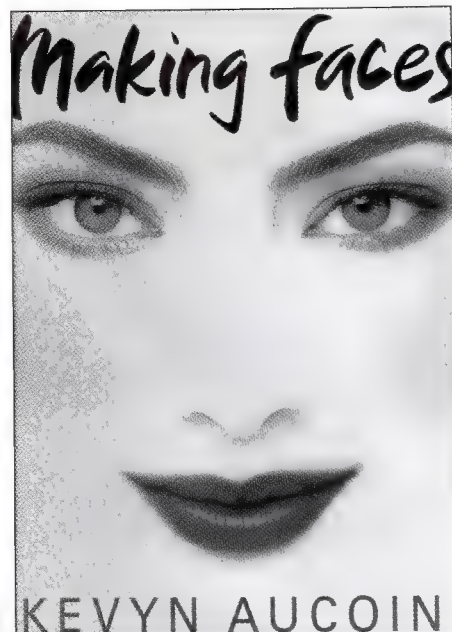
Figure B highlights page 43. Kevyn guides you through the process of creating creamy, sheer, glossy, metallic, matte and penciled looks to the lips.

Lips are extremely important because of the expression that is held there, much like the eyes. I never knew, for instance, that there are so many shapes to lips which reflect a certain stylized period. Kevyn explains the purpose of the natural lip and Cupid's bow; uni-lip, bee-stung, the smear, Bonnie Parker and for many girl kits today, the all-important, "Glamour Girl" look to the lips.

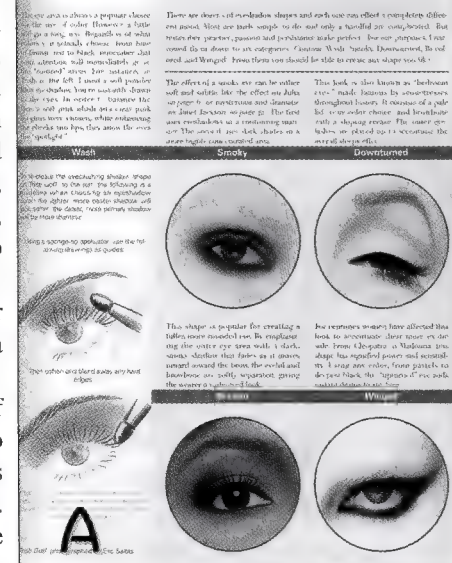
Kevyn has been a make-up artist for fashion and entertainment for over a decade.

If you want to increase the presence of your girl kits, then this book has much to offer you. I picked mine up at Borders Books for \$26.95. ISBN 0-316-28686-9. You can visit the publisher's Internet site at: <http://www.littlebrown.com>

Our next book up for review was briefly highlighted in our last issue. I wanted to take a bit more time to go over some details for you. This book is the first in a series of "Creating Historical Miniatures." Written by Bob Knee, and published by R & K Productions (contact information at end of review), this book goes into a good deal of depth with **Color Theory and Application**.



eyes continued, shadow shapes



Creating Historical Miniatures I
First in a series

Color Theory and Application



Written by
Bob Kuntz

included in most miniature painting
the previous chapter when we consid-
er of gray but not in conjunction with

As you will see, the result can vary
give you some variations of gray color
editions, Winsor & Newton's ivory black

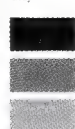
Gray

90%	+	10%	=	
50%	+	50%	=	
30%	+	70%	=	
10%	+	90%	=	

Ivory black gives a warmer gray than, for example, Mars black. Note: This experiment
showing the concept of changing the amount of ingredients can apply to any color formulas and
the results obtained can be an infinite number of hues

Another beautiful warm gray is achieved by mixing Raw Umber and white

Raw Umber + Titanium White = Warm Gray



I have a background in art. While in school, I took private art lessons (watercolors, drawing, etc.) but only up until my high school years. After that, I didn't really keep up with it, so this book offers some real refresher but it also offers some strong insights for those who might not have any real art background. Some of the chapter titles tell it best: *Basic Understanding of Color; The Color Wheel; Color Exercises; Highlighting and Shading; Complementary Colors; Making Grays; Paints and Pigments; Black, White and Skin Tones* and others.

As I mentioned last issue, this book is written utilizing oils, however this information easily translates to the field of acrylic paints too. Bob's presentation is clear, easy-to-understand and concise. He provides plenty of opportunity for the reader/modeler to 'enter into' what he's talking about and encourages the "try it yourself!" idea. There are color photos or paint charts on almost every page.

Chapter 11 goes into the area of *undercoating* and Chapter 12 introduces us to the *metallics*. One of my favorite chapters is actually 13 because it goes into depth helping you to create other finishes including **leather** (for black boots or brown) and then Bob helps us understand the basics in replicating **wood** (for gun stocks, trees, etc.). He talks about basic wood and light woods (Oak, Ash, etc.).

What I'm hoping is that the next book in the series will be out soon, but if not, I've got enough on my plate trying to pick up all the gems in these two books. Want to find out more about Color? Here's a great place to go and you can get yours from the following:

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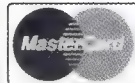
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The Bargain Hunter's Guide to **THE GALAXY**



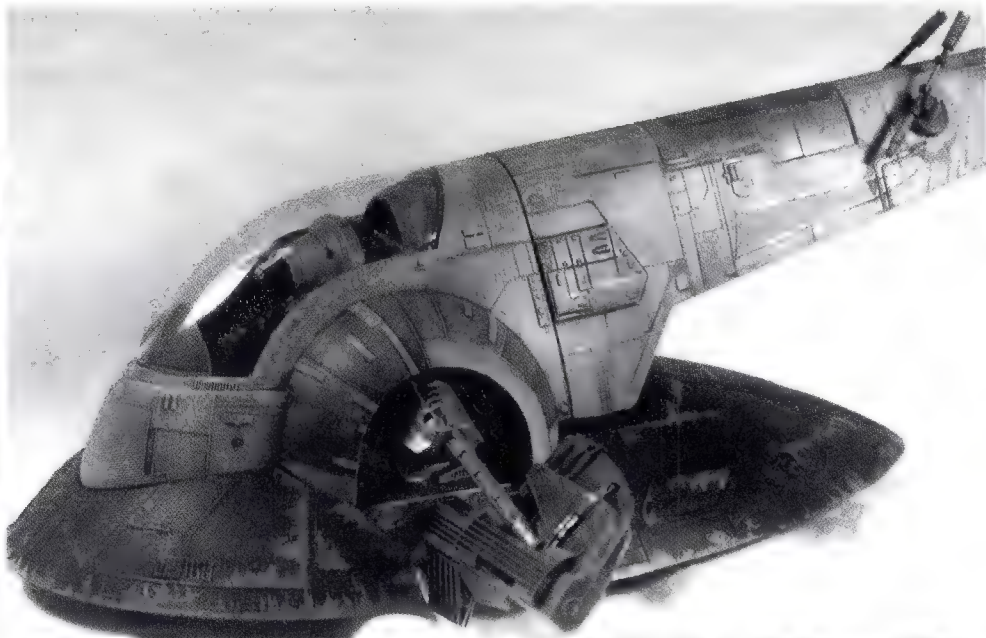
with Joe Graziano

This issue I decided to build AMT/ERTL's "Slave-1" from the *Empire Strikes Back*. The cost is \$16.95 at your local hobby shop and it definitely delivers the maximum bang for the buck. It was a simple kit to build and looks to be a pretty good likeness of the movie version.

Before I started building this one, I sat down to watch *Empire* so I could frame-advance through the few short scenes where the Slave-1 is visible. The only major difference I noticed was some minor colour scheme changes. My Slave-1 paint scheme is sort of a combination of the box art and the movie version. I recommend watching the movie before you start painting to get a better idea of the colors used on this model.

The first thing to do is to wash the parts in warm water with a few drops of dish soap and let it air dry. Parts were primed with Testors Light Gull Grey when dry. This ship is best done in several sub-assemblies to make it easier to apply the paint. The first of these is the main body (**Photo A**). The two halves of the main hull were glued together and then the lengthwise seam was filled and sanded after the glue dried. The entire piece was given a heavy wash of Windsor & Newton Peat Brown ink. After this dried, it was drybrushed with Light Gull Grey. Remember, this ship should look weather beaten, so after drybrushing with the grey, some of the panel detail was picked out with several different shades of grey tinted with green, blue, and brown. Once this was done, a second wash of peat brown ink (thinner this time) was applied. When this was done, a drybrushing (actually a scrubbing) with a pale grey was done over the entire surface to "fade" the paint. This helps to enhance the worn and scratched look of the ship's hull (**Photo B**). (NOTE: Each subassembly was sealed with Testors Dullcote after it was completed.)

The second subassembly is the engines (**Photo C**). These were first given a wash with Windsor & Newton Violet and Black inks (40/60 mix). This enhances the silver drybrush that goes on next. Citadel Mithril Silver was drybrushed onto the engines after the ink dried. Then, some of the smaller surface detail was painted in with copper, green, and red metallic paints. When this was accomplished, a thin black wash was applied



AMT/Ertl's finished Slave 1 kit. Weathered and ready to fly!

over the surface, along with some random "rust" patches (**Photo D**).

The armored housing for the drive system was base-coated in Tamiya Hull Red and Liquitex Lacquer Red (70/30 mix). A coat of Peat Brown ink and Hull Red (80/20 mix), thinned with a little water, was washed over the surface to help darken the shadows. After this dried, it was drybrushed with a 50/50 mix of Hull Red and Lacquer Red. Then, random areas were drybrushed with Hull Red so that all the weathering wasn't too even-looking. The red paint looks very chipped and peeled in the movie, so, to represent this, I mixed a medium-dark shade of grey and used the box art for reference to put on the grey undercoat. Some thinned Peat Brown ink was used to darken the grey in certain areas after it dried. Next, I slightly thinned some of the grey with water and, using a large, flat brush, flicked it onto the armor to represent smaller dings and scratches. Once this was done, the engines were glued to the armored housing to complete the assembly (**Photos E**).

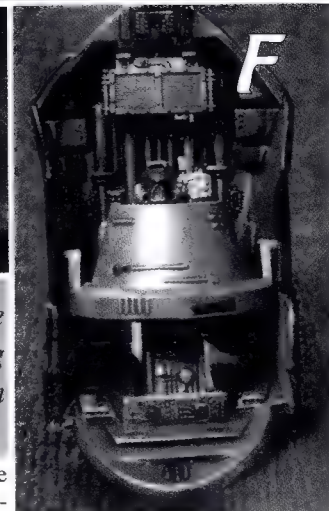
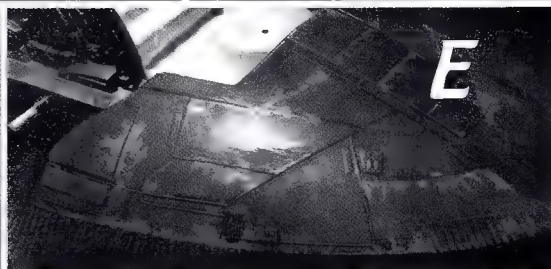
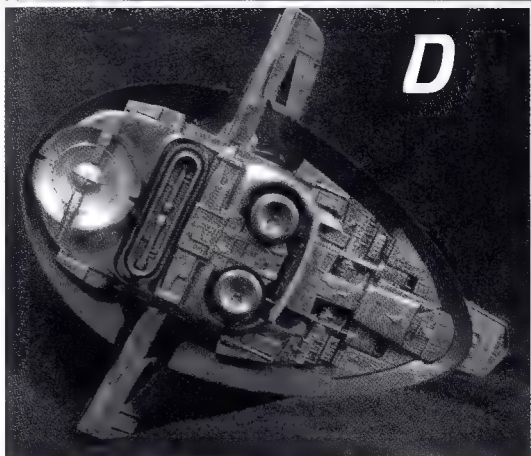
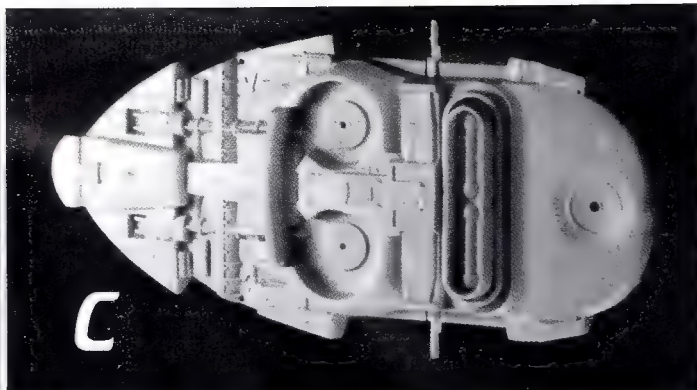
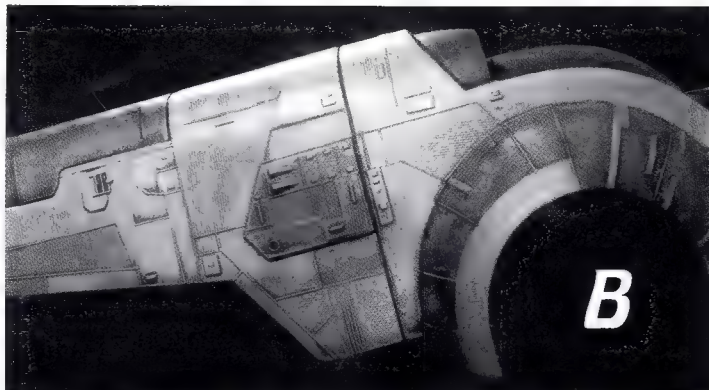
Now on to the cockpit (**Photo F**), which I modified slightly. I added a model railroad radiator to the ceiling by drilling a small hole with a pin vise. It was then fixed in place with a dot of ZAP/CA. This extra bit of detailing fit in with the exposed piping and worn look of the cockpit. As the cockpit was already sprayed Gull Grey, it was given a wash of (more!) Peat Brown ink with a little black mixed in to darken it. After drying, it was drybrushed with silver, and some of the details picked out in Lacquer Red. Also, some darker shadows were created by blacklining the pipes where they connected with the wall braces. Boba Fett was too small and lacked detail, so he got replaced with a Games Workshop plastic Space Marine. (These should be available, should you so choose to use them, at your local hobby shop in packs of six for under \$10.) Only the upper torso is visible in the completed assembly, so don't bother with the legs. Since the frozen Han Solo was also scrapped, the cargo door and the removable panel were glued shut.

The stabilizer fins were easy after the cockpit. I painted them a medium grey, washed with black ink, and drybrushed a light grey. I added some Gun Metal to the pistons, and these were done. The sup-

port struts were given a wash with a 60/40 mix of Citadel Blazing Orange and Peat Brown ink. When dry, they were lightly drybrushed with Gun Metal so that the wash showed through.

Now, all the sub-assemblies can be glued together. Then, all





You can see the Slave really begin to take on that "been through the war" look using the weathering techniques highlighted in this article

that's left to do is the canopy and the twin blasters mounted on the tail/front of the ship.

First, the canopy. Mine, well, . . . it broke. Oh well, in my opinion it was too thick anyway. If yours is as bad as mine, you have two solutions: 1) buy Squadron Clear Thermoplastic Sheets (six to a pack with instructions) and make a new one, or 2) go to the store, buy some fruit in a clear plastic tub, eat the fruit, wash the tub, and remove the labels. (WARNING: Don't use lighter fluid to take off the labels or the plastic will fog when you heat it. Use rubbing alcohol instead.) When it's clean and dry, mount it on something tall and narrow with a wide base (candle holders work great), turn on the stove, wear heavy gloves/oven mitts, and hold the plastic over the burner (about 5 to 6 inches above it). As soon as it starts to sag, quickly stretch it over your form and pull it at least 3 to 5 inches past the bottom of the form. Hold it in place until it cools, then trim off the excess and glue in place. Shazam! you have a new canopy: thinner and clearer than the original in order to show off all that cockpit detail you worked so hard on!

Next up—the guns. The ones in the box are seriously lacking in detail, so I suggest you throw them away. I made two new ones from brass and plastic tubing and some bits from my spares box. I painted them grey, washed with black ink, drybrushed with a lighter shade of the base colour, and glued them in place when dry.

Almost done now. . . all that's left is the display stand. Basic black is always a good choice—or be creative! Since I personally don't care for it myself, I'm just going to hang mine.

Now, let's take a look at IMAI's ThunderBird-2 HGV (high-grade version). I opened the box and was happy with what I saw: a beautifully-cast set of brass and pewter engines and landing gear. There was no flash on the brass parts at all and only a very fine line on the pewter

engine exhausts and intakes. The injected plastic parts were cast cleanly, with no flash apparent anywhere.

This kit is worth the \$36 price tag. I know it's a bit much for a relatively diminutive kit size-wise, but what it lacks in size it makes up for in quality. The only thing I didn't like about this kit was the peel and stick decals as I favor dry transfers or water slide decals, myself. Now it is time to build the TB-2, so let's get started!

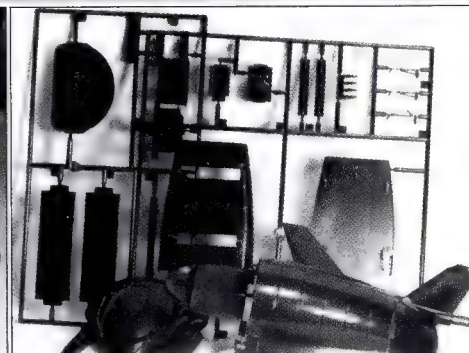
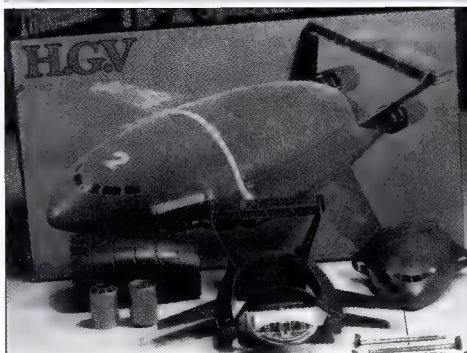
The first step was to assemble the main body upper and lower halves. Clean the seams with some fine grit sandpaper after the glue has dried. Next, peel and stick the self-adhesive counterweight in place and glue the front wall of the cargo box area. Set this aside for now.

The cargo compartment is next. Clean up all the cargo box pieces and lay them out where you can primer them. I used white Ral Partha primer. This has a slight texture to it that I like, but feel free to use whatever brand you prefer. I would recommend white for this project. When you spray the cargo box you should also spray both the main body and nose cone at the same time.

Anyway, back to work (if you can call this work!). The cargo compartment will require some special attention. First, paint the rollers black and then spray the interior of the cargo pod black as well. Paint the inside of the door black and drybrush with silver. When this is all done, glue the pod together and close the pod bay door ("Hal, I mean it."). Time to paint the outside of the cargo pod. I used Tamiya Semi-

Gloss Green with my airbrush to cover the cargo pod. The mixture ratio I used was about 65% paint to 35% thinner. This went on slightly translucent and allowed the white base color to show through. This adds some depth to the color. I didn't weather this kit very heavily, because I felt that it would hinder

Left: Box art and major pieces; Right: Parts layout

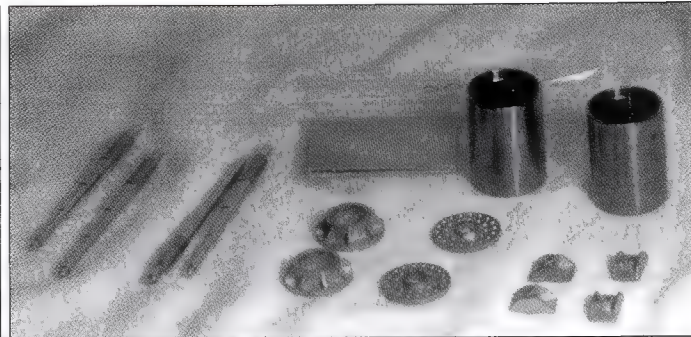
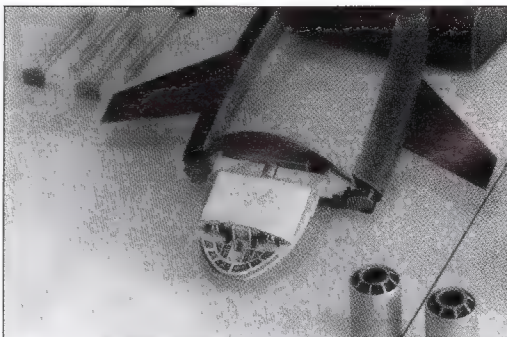


rather than help the "toy-like" appearance of this kit. Make sure you spray the paint evenly and in several light coats, not one heavy one!

The body was given the same treatment as the cargo pod with the Tamiya Green. The nose and the rectangular engine

casing are also coated in the green. The engine grills (front and back) are painted with Testors Metalizer Stainless Steel, and buffed. The pewter engine parts were sealed with Testors Dull-Cote FIRST, then washed with a thin wash of black to pick out the detail. The reason for sealing it first is to give the paint something to adhere to, while letting the natural metal finish of the pewter show through. If you like this sort of effect, you need to seal the metal or the paint will bead up on the surface.

After the green has dried, it's time to give the cockpit a wash of Golden Carbon Black thinned with water (about 50/50). Golden is an airbrush paint, but it works quite well as a wash, too. This was done over the white undercoat. When it's dry, drybrush it with light grey, and then light grey and white to highlight the cockpit interior. I added the adhesive decals after the paint had dried and then used the thin end of a paint brush to push the sticker down into the control panel area. These actually look pretty good, mostly because they are partially hidden by the cockpit windows. That's OK, though; the props from the show didn't look too real either!



Left: Cockpit detail and primed engines; Right: Pre-assembly shot of all the metal parts.

After this is done, the nose cone can be glued in place. Next, add the engines with a small amount of the super glue of your choice. I didn't glue my landing gear in place because I don't know yet if I want to build a diorama around this piece or mount it in-flight.

The water slide decals were added next, and they went on without a hitch. I opted to paint the yellow stripe around the body by hand rather than use the sticker provided with the kit. I was afraid of it peeling and coming off after sitting on the shelf for a while.

I didn't include any photos of the excavation vehicle, mostly because it was too small to photograph! It was a snap to build and paint, though. I assembled it in a few minutes, and painted it in less than 30 minutes. I undercoated it in white primer and basecoated it in yellow. When this dried I gave it a wash of Windsor & Newton Peat Brown ink mixed with a little Tamiya Translucent Orange. After all this dried, I drybrushed it with some yellow and a little white to fade and weather the finish a little. Paint the wheels silver and the treads black, then add a light wash of black to the wheels to give them some depth and it's done.

That about covers the assembly and paint-

ing process for this kit! I think I need to say that this is an excellent kit in spite of the high cost, but I don't know if the price is justifiable to the casual modeler.

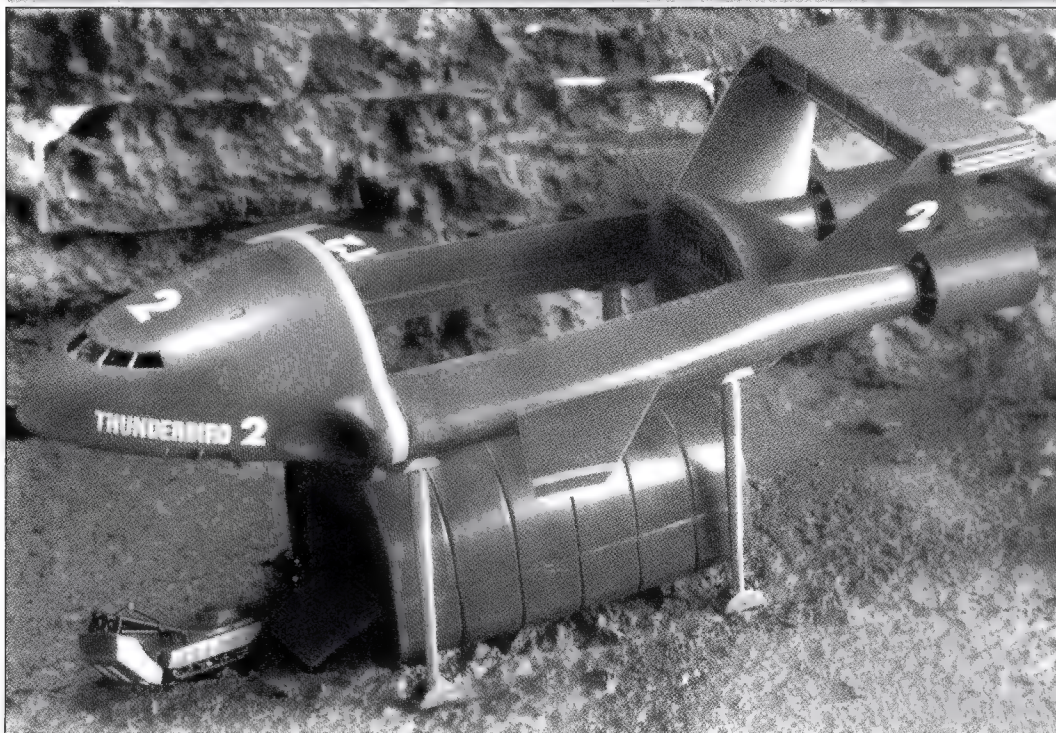
I like ThunderBirds a lot, and I am a fan of Derek Meddings and Gerry Anderson. I think that they, like Ray Harryhausen and people like Ralph McQuarrie, Lorne Peterson, and Phil Tippet, have contributed ground-breaking ideas to the field of SFX and sparked the imagination of many modelers and would be SFX artists around the globe. So, I guess I hold a special place in my heart for the wizards of movie and TV magic out there who can rip us from our movie seats and drop us right smack into the thick of the action. You know it was good if you need a few minutes when it's all over to remember that you are in the theater and not on another planet! I know that I am ranting now (stop me, Fred!), but if it wasn't for people like this we would all be building cars and planes (((shudder))) or nothing at all! So, when I see kits like the TB-2, I like to display them as a reminder of our roots in the ever-expanding field of science fiction. Thanks for putting up with me, and I hope you enjoyed this month's installment of The

Bargain Hunter's Guide.

Next time, we will take an in-depth look at Amt/Ertl's X-wing Fighter Plus Pack. I will do my best to show you how to accurately turn your X-wing into one from Star Wars.

Well, that's it. I hope you enjoyed reading this article as much as I enjoyed writing it. Hope to see you all again next issue! Until then, SHOP WISELY! Should you have any questions or comments, please feel free to drop me a line c/o The Modelers Resource, or directly at 15700 44th Ave W #C303, Lynnwood, WA 98037-6175. I can also be reached by e-mail at Faust87619@aol.com.

Below: Finished TB2. FAB!



Thanks goes to:

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*for providing the Slave 1
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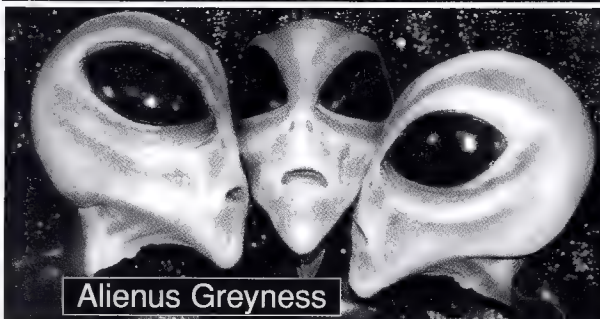
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IN THE ARENA

The 60's were "very good" to me, but I must confess I was never a Dead Head. But, as one of the Grateful Dead album covers, "Blues for Allah" mad it to model kit form...

This kit is ultra cool! Bottom line? The best yet done by **Posthumous Productions**. Sure, it doesn't rely on a particular human likeness, but therein is its main plan of attack. I won't go all literary describing the piece - look at the photos, boys and girls!

The specs of this are 1:6 scale (backdrop and figure about 12" by 12" - vinyl album cover size for those who remember beyond the CD), \$125 plus \$10 s/h from: **Posthumous Productions, 88 Oakdale Rd, Chester, NJ 07930 (checks/money orders made payable to John Apgar, Jr.)**.

John Apgar is a conductor of symphony. He doesn't settle for one sculptor or artist to do a whole kit.

Instead, he hires the best at what they are to bring his kits to completion. In this case, a paragon of the transcendental! On main figure, we have David Grant; base is done by Al Reboiro and a special engagement of Nick D'Angelo was needed to provide the violin (a Stradivarius, as if we'd have a clue as to what this classic looks like!).

The kit provides a near endless array of customizing options. The actual base to start can be left empty. Or, you can add any or all options of a cobra being charmed out of a basket, two ancient Roman style swords and a scroll laying out unrolled. The latter provides parchment paper copies of the song "Blues for Allah" in, get this, either English, Arabic, Hebrew or Persian! "Enough! Enough!" you say? Ha! There are also two skeletal heads one may choose from on the fiddler. One is an easy solid resin version with hair molded on it, the other is a naked skull to put "real" hair on (included in kit). Also included are sub-options of sunglasses, clear vac-u-form or solid resin. I used the latter as once the bows are bent inward (I immersed them in a cup of boiling water), one may put the glasses on with the stress factor alone of bows holding them on either head. Strongly suggested over gluing them, as the fiddler has stunning eyeballs, you'll want to look into from time-to-time! (see **Figure A**).

As if you don't thing, at this point, insanity is fully involved here, the kicker to this model is a clear, vac-u-form "dish" you put on the back of the backdrop. IN the center of this is a portrait of the Grateful Dead. This "dish" is fully four inches deep and, to my knowledge, completes a diorama like none to date.

Thus far, I've probably scared you off from wanting to order this kit. The truth of the matter is that it is in no way complex to finish! Between the genius of John Apgar and the instruction sheet, it actually goes faster than most kits probably already sitting on your shelves!

Problem points arise in this kit at strange points. What John warned me about prior to sending a review kit and what I found in the work are totally unrelated.



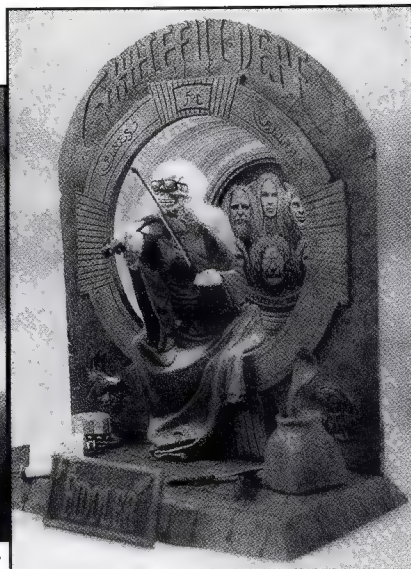
John warned me that the top hat had an uneven amount of stripes rendering two white or two red stripes meeting. As you read this, the original piece has already been re-tooled and new molds made. For those with the original castings, simply divide up the back of the hat and eyeball in an extra stripe, that's if you decide to use the hat in the first place!

Second problem that John either has to forget or invest in a year's supply of Depends™. The skulls don't fit ball and socket on top of the spine. Can we all say "Anal Retentive" here boys and girls? This guy is crazy! When even finely tuned vinyl kits from Japan do not sport joints that are flawless, this fiddler is a resin garage kit! This review sample fit just great! (Advice to John: Stop beating yourself up!)

The single problem I had with this piece was where the backdrop joins the base. A shallow canal is in the base for the backdrop to slip into. It's a nice fit, but glue alone didn't hold the weight of the wall in place. Even running a dry wall screw up under the fiddler's foot area as he sits on the wall doesn't secure it all enough.

I merely drilled three holes from base into the wall and secured the wall on with two inch lengths of coat hanger wire. This provides a strong structure.

The Fiddler is an absolutely incredible kit that deserves a great deal of consideration.



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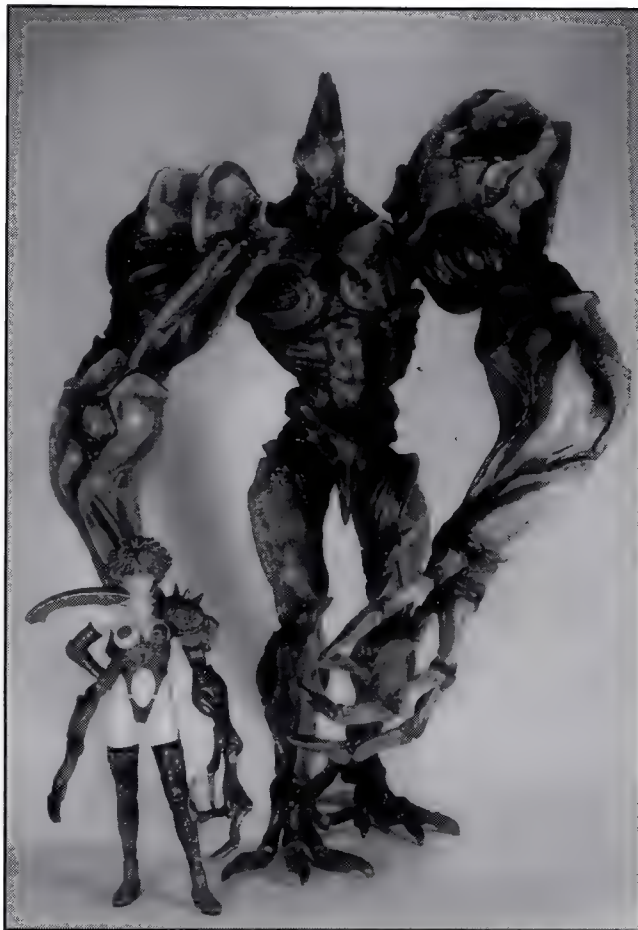
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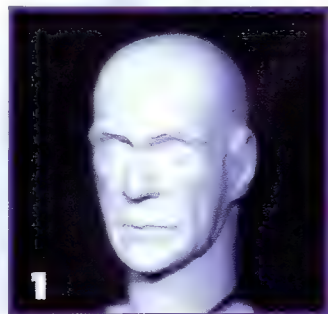
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Tales From The Blue Queen

with Cindy Morgan



Models and Pictures by
Mike Morgan



Those Dreaded FACES



For most of us modelers, painting faces has to be the most dreaded part of building and painting a kit. For this article, I must admit, I had to call on the flesh and face expert in our family – my husband Mike. He has had much more practice doing fleshy damsels than I have. Hopefully, we can take away some of the dread of faces and give some useful tips.

The basic techniques are the same for both male and female faces. We will use Boris Karloff "Tower of London" for the male face and Soldat's Debbie Rochon for the female.

As always, scrub the model thoroughly before priming. After you have sprayed the face with primer, if it feels rough (especially the female face) use a 600 or finer wet/dry sandpaper and gently wet sand the face. Wet sanding is nothing more than using automotive wet/dry sandpaper and keeping the sandpaper wet while you sand. Once you have the face smooth, let it dry and prime again. These extra steps will give your figure a much more realistic look. (Figure 1 and 2)

A good medium flesh tone is made by mixing a 1 to 1 ratio of raw sienna and burnt sienna with a little white. We used Liquitex brand acrylic paint. Use this as your base coat. If applying with an airbrush, thin some of the paint with airbrush thinner to the consistency of milk. Polly S airbrush thinner is one brand that works really well.

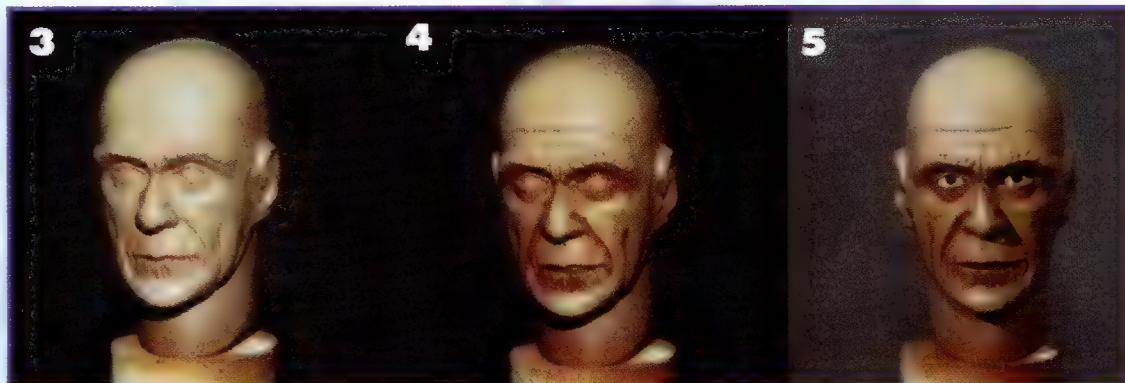
For Boris, we used the above base mixture and applied it with our Testors Model Master airbrush using 35 psi air pressure and the general purpose tip. Once his entire facial skin area is covered, take some of the base mixture and add a little more raw sienna and a little more white to lighten it. This will be the base for your highlights. We'll call it highlight #1. Change to your fine tip and apply your highlight #1 to the forehead, cheek bones, top of nose, jawbones and top of head. Next, take your highlight #1 mixture and add a few more drops of raw sienna and a few more drops of white. This will give you your lightest highlight mixture which we'll call highlight #2. With highlight #2, go back over the forehead, cheek bones, top of nose, jawbones and top of head to show where the light would hit and lighten the skin tone. To blend and soften the different shades, hold the airbrush away from the model and lightly spray entire head. When dry, seal with Testors Dull Cote™. (Figure 3)

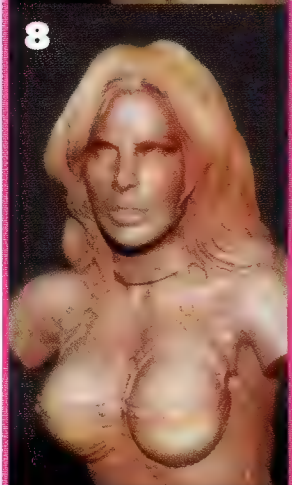
Once you have the face base-coated and highlighted, it is time to add some selective washes to bring out the wrinkles in Boris' face. Take some of the medium flesh and add a tiny bit of burnt umber and thin down to a wash. To make a wash, you can add water or a mixture of water and airbrush thinner. It needs to be the consistency of ink. Apply this with a fine brush to the sides of his nose, the wrinkles on the sides of his face, under his chin, under and inside his ears, under his eyebrows, under his lower eyelids and in the wrinkles on his forehead. Paint a small section at a time, working the wash. Take a Q-tip dampened with airbrush thinner and dab around the outer wash areas to remove any puddling and hard lines. This also blends the wash with the existing skin tones. After this has completely dried, spray a light coat of Dull Cote on the face. (Figure 4)

On to the eyes. For the whites of the eyes use oyster gray which is a mixture of ivory with a touch of light gray. You don't want to use pure white because the eyes would look too stark and unrealistic. After you have painted in the white parts of the eyes, take a little pink burgundy (we use Horizon brand) or mix red oxide with medium flesh and paint lightly into the inner corners of the eyes and along the lower eyelid. When dry, use black to block in the iris of each eye. Add a bit of ivory to burnt umber and touch both the left and right sides of the iris to add highlights. Be sure to leave a slight outline of the black on each side. When dry, go into the center of each eyeball and put a black dot to make the pupil. (Figure 5)

To get a better idea of how the iris and pupil should look, just look in the mirror. You can see the shape of the iris and the highlights on each side of the pupil.

When the eyes are dry, use a mixture of burnt umber with a little black to paint the eyelashes and eyebrows. Since this is a male figure, you don't want heavy eyelashes that would give him a cosmetic look. Paint a very thin outline along the upper eyelid and an even thinner line along the lower eyelid.





In the movie, Boris Karloff had very dark, bushy eyebrows. To achieve this, use a fine brush and the burnt umber/black mixture to fill in the eyebrows. When dry, add a little ivory to the mixture and drybrush over the eyebrows to add highlights and texture.

For the mouth, paint a thin line using dark brown in the center between the lips. Add some medium flesh to the dark brown and paint the lips. Once dry, seal with Dull Cote. The final step is to take a fine brush and apply gloss sealer to the eyes and the inner part of the mouth. This gives a moist realistic look. (Figure 6)

Now for Debbie. To paint Debbie's face, use the same medium base flesh tone as Boris, again applied with the airbrush. Using an airbrush for faces especially females, gives a much smoother result. You don't have to fight the brush strokes. Learning to use an airbrush is not that hard — it just takes practice.

After you have the face base-coated, using the highlight #1 mixture and the fine tip, airbrush the forehead, top of nose, tops of cheekbones and chin. Just as with Boris, use the highlight #2 mixture for the lighter highlights on her forehead, cheekbones, nose and chin.

Next, take some of the highlight #2 mixture and add a little red oxide. This will act as a blush when airbrushed lightly on the tops of her cheekbones. You can also use this mixture for the tops of her shoulders and breast area. After applying the blush, go back with a light misting of highlight #2 to blend all the tones. When this is dry, seal with a couple of light coats of Dull Cote. (Figure 7)

For female figures, you need to examine the figure, her clothing, the pose and the base to decide how to apply the makeup and coloring to best complement the piece. On this piece we want a natural realistic look so we will not use any dramatic effects.

Apply selective washes on her face at the hairline and below her cheekbones. You don't want this to be as stark as the washes on Boris. Use the wash mixture of medium flesh and a little burnt umber and apply the same way as was done on Boris. Again, be careful not to allow the wash to puddle. On female faces, be sure to soften and blend the wash lines with a Q-tip dabbed in airbrush thinner. We want just enough color to add shadows and some contrast to her hair coloring.

The eyeshadow will be applied in a wash fashion. Use any color mixture you want. For Debbie we used a burnt sienna and raw umber mixture right above the eyelashes. Right under the eyebrows we used a lighter flesh mixture. Again be sure to blend both colors. You don't want it too heavy. (Figure 8)

Another technique for eyeshadow is using pastel chalks. With an exacto knife, scrape some of the chalk onto a piece of waxed paper or aluminum foil. Roll your dry paintbrush in the powder and apply like real eyeshadow. This gives a very soft, pleasing effect.

All figures do not look straight ahead as Boris did. Look at you figure and see which way she should be looking. Debbie is looking to the left so you want to have more white showing on the right sides of the eyeballs than on the left. For her eyes we will use the same oyster gray mixture as we did with Boris. Apply the pink burgundy at the inner corners of the eyes and along the lower eyelids.

Using black, block in where the iris should go in each eye. After this is dry paint in your darkest shade of iris color. For Debbie we used dark brown. A lighter shade of the dark brown was then applied to the left and right sides of each iris, again leaving an outline of black around the iris. Lighten the lighter shade of dark brown and again apply to the left and right side of each iris. This adds natural highlights to the eyes.

When dry, dot in the pupil with black paint in the center of the iris. (Figure 9) Again, if this sounds confusing, just look in the mirror at your own eyes looking to the left and then to the right. Where is the pupil and where is the most white showing?

The eyelashes on females will be heavier than on male figures since you want a more cosmetic effect. Use a mixture of burnt umber with a touch of black. Pure black is too stark and dramatic for this figure. Paint a medium to heavy line on her upper eyelashes. For the lower eyelashes, paint a thinner line than on the upper.

Take the burnt umber/black mixture and add a touch of ivory. Thin this mixture a little — not as thin as a wash — and apply in short strokes to the eyebrows. Don't apply too solidly. You want some of the flesh to show through.

Last but not least — the mouth and lips. Apply the pink burgundy wash inside the mouth. Since teeth are not pure white, lightly paint them ivory after the wash is dry. For her lips, we used a mixture of napa red and burnt orange. Once the lips are dry, add more burnt orange to the mixture and apply as a highlight to the lips. Since it probably got painted over, apply another line of pink burgundy between the lower lip and teeth. When everything is dry, seal with Dull Cote. Once the entire figure has been painted and sealed, use your gloss sealer on the eyes, lips and mouth. Guess what? You're done! (Figure 10)

Well, this has been a lengthy article and possibly confusing in some places, but hopefully we have helped ease the fear of "the dreaded faces". For more visual instructions on eyes and faces, check out the videos by Tom Gilliland and David Fisher. By following these basic processes and a little practice, you can develop your own techniques and coloring schemes as shown by some of these other examples. (Figure 11, 12, & 13) So grab that face, have at it and have fun!





**FROM
THE
LAIR
OF THE
Craftbeast**
With
Bill Craft



VERMITHRAX DRACONUM

"Once the skies were filled with them. Great horned backs and leather wings." So said Ulrich, last of the world's great magicians in the film "Dragonslayer." I present to you now a truly magnificent piece based upon that film. A trophy head of the Vermithrax Draconum, sculpted by Luis De La Fuente of Grey Zon. I absolutely love this kit! Being a fan of the film I was overjoyed when I first laid eyes on it. The head is 17 inches in length and comes in 6 foam filled and solid cast resin pieces. A bit on the pricey side but well worth it.

This kit also gave me the chance to try out my new Iwata Eclipse airbrush. A gift from my friend and fellow model head, Bob Egrini. (End of gratuitous plug!)

PRE-PAINT ORDEALS:

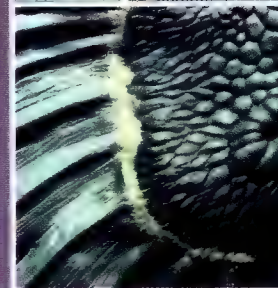
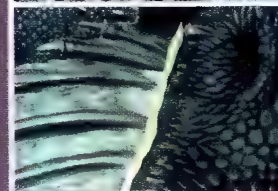
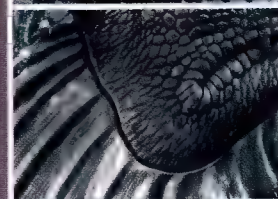
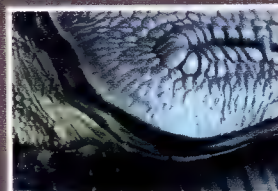
After spending time to remove the moldlines, I attached the two side gill-fins. The fit was pretty good but there was some putty work to do. I used the tried and true Magic Sculp™ to save the day once again. I laid a stream of the two-part mixture into the seam and went to work sculpting a joining line between the lower jaws and the gill-fins. Magic Sculp being slow to cure and easily thinned with water, gives plenty of time for you to make the desired blend happen. The two rear horns went on with virtually no seam to speak of.

THE MAIN HEAD:

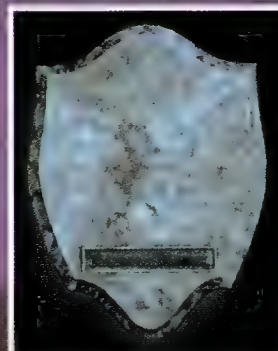
I used my trusty **Bon Artiste Charcoal** and went to work antiquing the head. Once done the old light to dark scenario begins with Golden's transparent colors. I first worked the entire surface with **Transparent Red Oxide** concentrating the color into the recesses. Next I went in with **Transparent Raw Umber Hue** over top of the Red Oxide. The color depth was now starting to happen. I then took to dry brushing the skin creases of the head with white. I returned over the white with my **Transparent Raw Umber Hue**.

THE UNDER JAW AND NECK:

I sprayed **Transparent Quinacridone Red** over the surface, followed by **Transparent Raw Umber Hue**. A fine misting of white finished it off.



Applying the gill-fins and putty work.

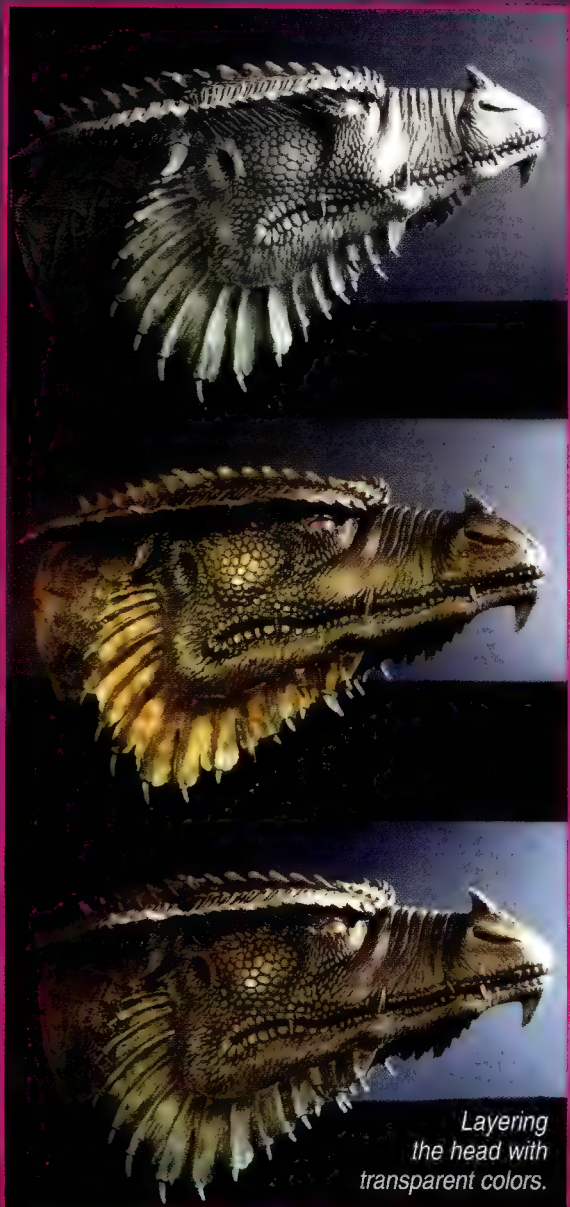


Wood base turned to simulated stone.



Top View.

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Layering the head with transparent colors.

THE GILL-FINS:

I started out by using **Transparent Hansa Yellow Medium** over the surface. Halfway up the fins, I used **Transparent Bright Orange** from the middle of the fins toward the jaw line. White was then added at the opposite edges. Different size spots were then added and the fingers of the fins were airbrushed using **Transparent Raw Umber Hue**.

THE TEETH AND BODY SPIKES:

Hand brush the teeth and spikes with white with a slight touch of brown. Starting at the middle of each tooth and spike, working towards the base of each one, airbrush with **Transparent Red Oxide**. At the base of each spike and tooth airbrush **Transparent Raw Umber Hue**. At this stage you should spray the entire head with a sealant. I chose a semi-gloss clear for the top of the head and a flat clear for the under jaw and neck.

THE EYES:

Base coat them with pure white. Airbrush with a **Transparent Red-Orange**. Airbrush the centers with opaque yellow. Add a red wash to corners of the eyes and lower inner lids. Paint in a solid blood red iris, followed by a black pupil. With a fine brush add iris lines coming from the center of the black pupil with a rust red. Lastly, lightly mist the eye with a mist of white and hit a hard glint spot on the upper left of the pupil. Now lay a super glaze over the eyes and watch them stare back at you.

THE PLAQUE:

I didn't really care for the natural wood look so I went for the stone look. The old tried and true sponge with mixtures of greys and white formed the pattern I wanted. The nameplate was painted flat black and the raised letters and outer borders were given a rub and buff of antique gold.

MOUNTING:

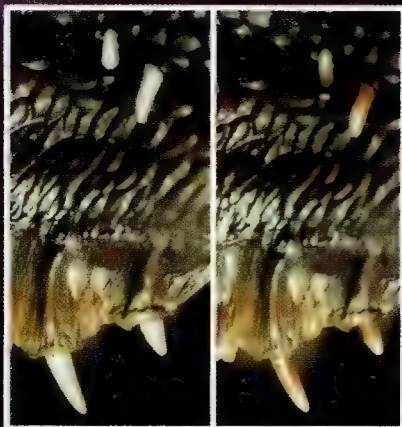
Lay the head onto the plaque in a desired position and lightly trace with a pencil around the edge. Since the head had a solid lip on the edge you can determine how

far to go inside the line for your holes. I drilled three holes from the front of the plaque out the back. Insert your wood screws from the back and into the back of the head. Two additional screws were put in the back of the plaque and wire strung between them for hanging.

There you go. Man, what a sight!



Bottom view.



The teeth & spikes get the transparent color treatment.

The Resource Review:

Article Photos except where noted by Fred DeRuvo.



by Fred DeRuvo

Now this is a kit that you can really sink your creative teeth into! Some specs before we get into it:

- Number of pieces: 14
- Material Used: Cold Cast Porcelain
- Scale: 1:4 (approx. 18" tall)
- Sculptor: Randy Bowen
- Producer: Polar Lights

When I first began working on this kit, I knew immediately that I was going to be customizing the base beyond what was provided. As you can see in photo A, the base that is included is comprised of two distinct pieces, both with rocks and trees. While they are somewhat interlocking, you'll still need to pin them together. For the sake stability, I felt that it would be best to affix both pieces to a piece of wood, with the screws coming up from the bottom. I felt that this measure would securely hold it into place, photo B.

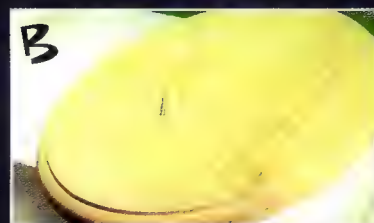


Photo by JOE HERKEL / MEMORY LANE STUDIOS

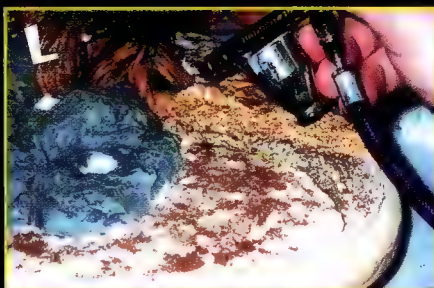
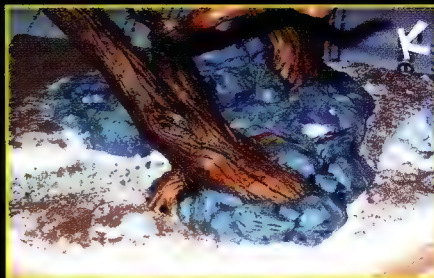
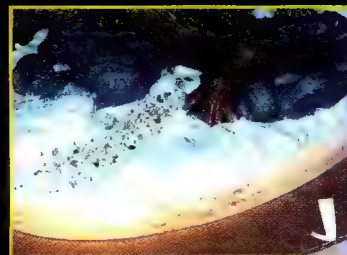
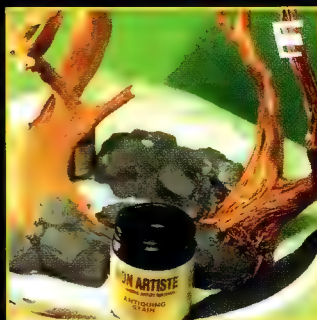
THE WOLFMAN

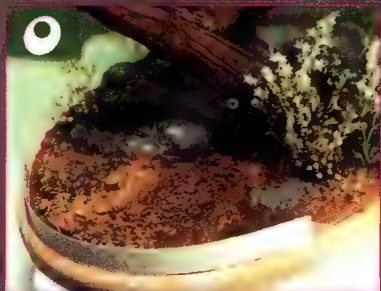
I began painting this kit with Golden Fluid Acrylics Raw Sienna for the trees. This gave them a nice, basic brown coating, photo C. For the rocks, I chose Tamiya's Dark Sea Gray as a base coat, photo D. In photo E, you can see that the base is done and Bon Artiste Charcoal Antiquing Stain has been applied to the one tree (the smaller jar of paint, half-hidden under the tree is keeping that part of the base from tipping over since it hasn't been mounted to the base yet). You can readily see the difference in the two trees. The stain has not only gotten into the crevices, but has also darkened the overall color of the brown. A nice effect, in my opinion, (but don't forget to apply a few good coats of dull coat to seal the paint prior to adding the oil-based stain).

To actually mount the base to the board, I placed both base parts on the piece of wood, then drew the outline of each base with a pencil. This was simply done in case parts moved around; I could then easily realign them. You can see the outline in photo B. While holding the base in place (or you can have someone help you here – my wife's hands came in handy for this, which freed both of mine to drill), simply eyeball the thickest areas of the base and drill up from the bottom, through the wood and into the bottom of the resin base. You can see that I've got two screws sticking up through the bottom of the pine wood and these will go into the two matching holes in the bottom of the base itself. I then used the glue shown in photo C along with a 'kicker' to glue the bases to the pine plaque, photo F.

You'll notice in photo G, a spray bottle of Delta Color Mist. This is an interesting product. While searching Ben Franklin Craft store (a great place for tons of stuff, by the way!) for the wooden plaque base, I came across this product and I thought I'd give it a try on parts of this model. It's basically thinned down acrylic paint that you simply spray onto the parts of the model that you want and, like any wash, you have the option of either wiping it off after spraying or leaving it on. I chose to leave it on. Photo H highlights the finished results of utilizing the basic brown, followed by the stain, followed by the spray wash. If you compare this photo with photo C, you'll notice a marked difference. The rocks have also been drybrushed with lighter shades of grays and the individual leaves have been painted a variety of greens and tans as well.

When I finished this part of the base, the fun really began. In photo I, you can see where I began laying out the additional ground for the base. (you'll also note that the trees look a bit darker here in this photo. Part of the reason is due to adding another coat of color mist and the other reason is simply because the photographic circumstances were different for this photo.) I used Sculpt-A-Mold which is a whitish powder that you mix with water and spread it out over the wooden base. Photo J shows the "creek bed" with the pebbles (from a fish supply/pet store) lying on the bed. Photo K highlights a number of things: First up, you can see that I've sprinkled railroad ballast over the entire base. This gives the "dirt" its texture. The other thing you'll note is that I've placed a few fake rocks here and there. These were made using an open face mold (purchased at Kit Kraft, Inc.) and filled with plaster. Twenty to thirty minutes later, instant rocks! They are placed on the wooden base first and then the ground (Sculpt-A-Mold) was spread using a plastic knife.





All of this being accomplished, it was time for the airbrush. In photo L, I'm using the new Badger Anthem, which, by the way, is a very good airbrush. One needle allows you to go from thin line to thick without having to change needles. I mixed up equal parts of Tamiya Flat Dark Yellow and Tamiya Flat Earth to get the dirt color I was going for and sprayed it over the part of the base that I had just created. I also sprayed a fine line of "dirt" into some of the crevices of the rock. Don't worry if you get some overspray on the base of the rocks where they meet the ground. If you check out rocks in real life, this is pretty naturally occurring. Also, I chose to almost fully cover with this paint, the fake rocks I had placed on the base. These would be drybrushed various shades of grays and the "dirt" created with the paint would remain in the crevices very much like the real

thing. Note: when using an airbrush (or simply brush painting) I've begun the practice of using a respirator mask to avoid breathing the fumes/chemicals. It's a practice that I've developed to avoid problems, photo M.

Photo N shows the completed base, ready for the next step. Here you can see the creek bed, the rocks, the railroad ballast which has the added irregularities of the dirt and so on.

Photo O takes us to another step in the process. You'll note I've begun adding dried flowers to the base. I'm not done at this point, but I've started. I simply drilled small holes into the base, then, adding a drop or two of C.A. glue to the stems, I simply inserted them into the holes. They'll dry solid and look great. You'll also notice in this photo that I've prepared the creek bed for the "water." This strip keeps the water (in this case, E-Z Water, also purchased at Kit Kraft, Inc.) from running out before it dries. It's important when using this product that you follow the directions carefully on the package. If you don't want bubbles, then you'll need to note what they tell you to do.

As far as I was concerned, a few bubbles in the water would only add to the realism that I was striving for, so that wasn't a problem for me. I used a piece of thin cardboard strip in the front of the base and I probably should have used a thin piece of bendable plastic with a thin coating of petroleum jelly. As it was, after the E-Z Water had fully cured, some of the cardboard stuck to the front of the water's edge and had to be trimmed away with a hobby knife. The nearly completed base is shown in photo P. (To complete the picture, I sprayed on a few choice colors of taxidermy paints to replicate algae near the creek bed on both sides.)

It's funny, but the figure became secondary to the overall kit. I was having so much fun customizing my base, that most of the time was spent on that. The figure was very cleanly cast and I simply glued it together (pinning it at the waist and feet to the base), painted it, drybrushed it, added some facial detail and I was done! My only disappointment was with the eyes - I wish I had done them better, but I'll touch them up sometime later.

This kit didn't require puttying. All the seams were pretty much naturally occurring (the arms to shoulders; the waist to torso; the wrists to the end of the arms and so on), so I didn't feel the need to putty them. The tree trunks, on the other hand, had some very minor seams that turned out to be negligible. I opted not to mess with them because it would have been more work than it was worth to eradicate them completely and they are barely visible anyway. Whether or not you decide to go to the 'nth' degree with your seams is up to you.

Overall, a very impressive piece of work. Extremely worthwhile and

one that all monsters fans will want to add to their collections. Word is that the cold cast porcelain version will be limited to be followed by an injection-molded version. Look for them both, from Polar Lights! You won't be disappointed.



Photo by JOE HERKEL / MEMORY LANE STUDIOS



Photo by JOE HERKEL / MEMORY LANE STUDIOS

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Sculpted by: Joe Laudati

Pictured kit painted by: Tom Gilliland

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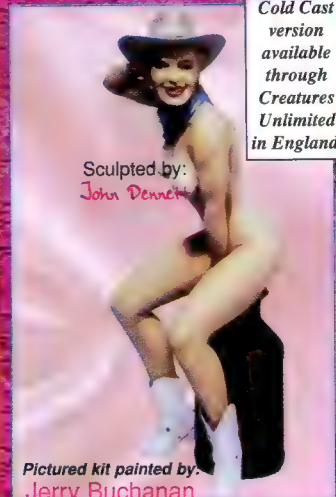
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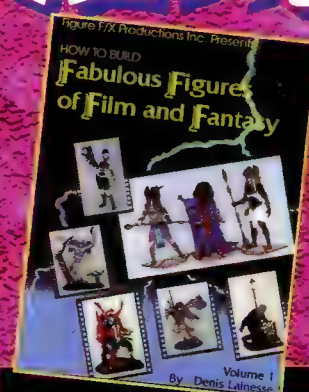
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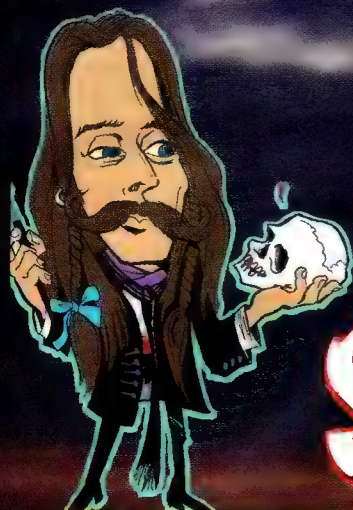
Approx. 8 1/2" wide; 2 1/2" deep

Does not include wooden base

Sculpted by Vance Rudzinkas

Pictured kit built/painted by Bob Egrini





GOIN' SHARKIN'



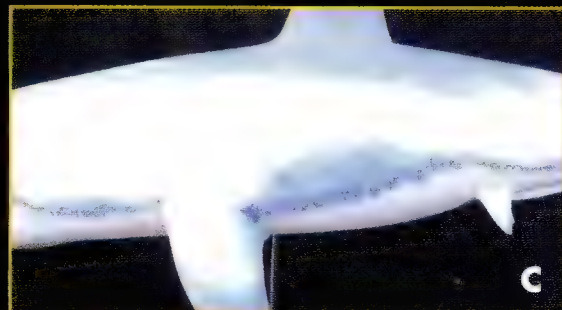
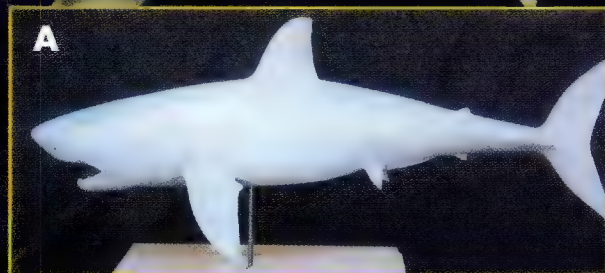
BEYOND THE BARE BONES

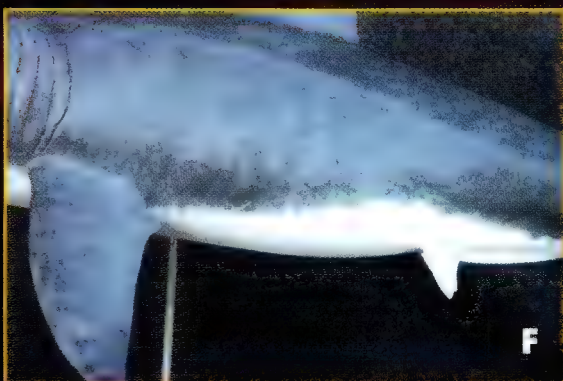
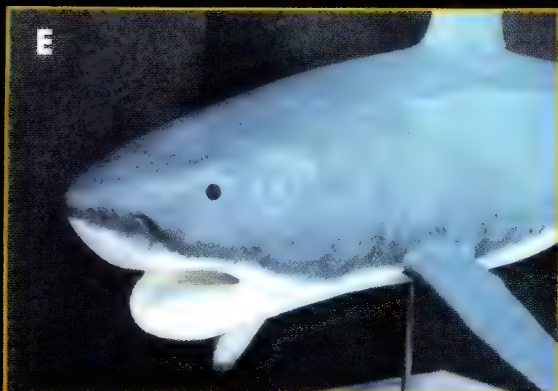
with Tom Gilliland

Photos by
TOM GILLILAND
& BILL CRAFT

This time out I thought I would dive head first into shark infested waters! Being that I have a deep seated desire not to be eaten alive and lovin' the hell out of JAWS, I decided to take on MBP's Bruce the shark. At 28 inches long this model is one of the few things you'll see bigger than Tommy Lee in that Pam Anderson video. It's also sculpted to match the big rubber shark used in the JAWS movies rather than being a straight National Geographic piece. All in all it was a breeze to throw together and painted up nicely. Here is a run down of what I did.

The assembled shark was washed, primed, and then pinned into a base to make for easy paintin' (**Photo A**). The next super difficult stage was basing out the shark with Freak Flex Turned Ghost White (**Photo B**). Once this was dry the real work began. First, the belly line was sketched in using an airbrush loaded with a thin mix of Tamiya Medium Blue and Grey. On the real shark this is usually a very jagged and irregular border so be sure to break it in accordingly. Photo reference will be very helpful at this stage, believe me. I learned the hard way by trying to do it from memory. As future photos will show I had to correct this line at a very late time in the paint job, when it was pretty much done! Once the belly line had been established I used the same mix in my airbrush to mottle the entire body with a soft uneven basecoat. This took a while but if done with patience, it will render a much deeper and detailed skin surface (**Photo C & D**). A solid layer of Testors Dullcote™ was now sprayed on the shark and allowed to dry. The next step required that a mix of Bon Artiste Fruitwood and Blue All tint be made. This brown-blue stain was then stippled onto the shark with a make-up sponge and a fan brush. Fine broken patterns began developing in the transparent layers of stain. This was applied to the entire body (**Photo E & F**). Before the stain dried I simulated the scars on a sharks snout by rubbing in scratch marks with the pointed back of a paint brush. These were further accented using a fine point detail brush and white.





The next stop was the mouth. A wash of Freak flex Pink Eye Burgundy mixed with a touch of Autopsy Orange was worked by brush into the mouth. For further accent Tamiya Hull Red was added to the clear base and airbrush mottled into the mouth (**Photo G**). To create an appearance of depth to the throat, Freak Flex Road Rash Brown was added to the Tamiya Hull Red mix and airbrushed into the rear of the mouth. Freak Flex Sunburn Red was mixed with Liquitex Clear Gloss and applied in a broken fashion onto the gums (**photo H**). The last step involved carefully placing all of the teeth into the mouth. Once in, I used a dremel to grind down some of the larger bottom teeth. I then used some BonArtiste stain to blend in the teeth (**Photo I**).

The final details were airbrushed on with Polytranspar Black Umber. A darker line was burned in along the trailing edge of the dorsal fin and onto the top tip and edge of the tail. The eye was also burned in at this time.

No shark would be complete without its latest meal, the human torso kit from Stephen F.

Zenters. 2040 N. Elston Ave. 1 North Chicago, IL. 60614. Tel. (773) 772-8122. Fax. (773) 772-9339. Basically, I attacked this the same way the shark would, fast and messy. I airbrushed in all the basic colors of flesh and guts and then brought it all together with BonArtiste stain (**Photo J**). The rest was all fine detail brush paintin'.

A final spray coating of Testors Clear Coat Enamel finished the project. Now I have the underwater menace I always wanted thanks to MBP productions.



"WAR" is the first in a series of conceptual busts based on the Four Horseman of the Apocalypse.

WAR

Sculpted by Randy Bowen

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THE JIMMY LEGS

Sculpted by
Randy Bowen

\$130

FULLY-PAINTED

\$90

UNPAINTED KIT
+ \$10 SHIPPING
& HANDLING



October 31st, 1997. In a recent press conference, Dr. Howard Phillips of the Spring Grove Mental Hospital issued a statement in which he declared noted sculptor and model kit designer Randy Bowen legally insane.

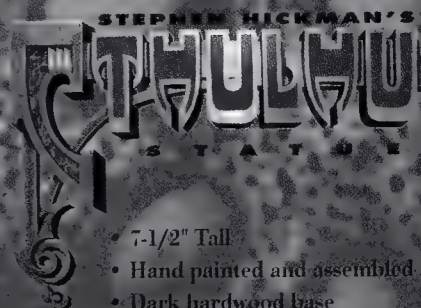
The statement came just after Bowen attempted to prove to the world that the ancient legend of "The Jimmy Legs" did, in fact, exist, and that his Great Grandfather had borne witness to the strange ritual in which the beast was summoned.

Shortly after demanding a search party to be formed, Bowen ordered his world-famous company, Bowen Designs, to release a fully-detailed and meticulously-sculpted version of The Jimmy Legs, complete with base and a sculpted version of the "Woman from the Stars" — who, he claims, is the monster's keeper.

Bowen has made the sculpture available in two versions: a pre-painted sculpture, and an un-assembled kit.

The second in a series of original creations, both model and statue will include a detailed account of Bowen's ancestor's encounter with the fabled beast from beyond, as well as real chains with which to bind it.

Bowen Designs
is proud to present
a sculptural tour de'force
by famed illustrator
Stephen Hickman.



7-1/2" Tall

- Hand painted and assembled
- Dark hardwood base
- Full-color collector box
- LIMITED AVAILABILITY
- Guaranteed Creepy and Cool



\$100

+ \$8 shipping
& handling

Please send me _____ JIMMY LEGS unpainted kit(s) @ \$90 + \$10 Shipping & Handling each.
Please send me _____ JIMMY LEGS fully-painted statue(s) @ \$130 + \$10 Shipping & Handling each.
Please send me _____ CTHULHU statuette(s) @ \$100.00 + \$8 Shipping & Handling each.
Please send me _____ WAR bust(s) @ \$49.95 + \$8 Shipping & Handling each.

Name: _____ Ship To: _____
Address: _____ Address: _____
City: _____ State: _____ Zip: _____ Visa or MasterCard #: _____ Ex. Date: _____
Phone#: _____ Signature: _____

Send Check or Money Order to: **BOWEN DESIGNS**, P.O. Box 220223, Milwaukie, OR 97269

Please inquire for orders outside the continental U.S.A. All payments must be in U.S. currency. Please allow 4-6 weeks from the time we receive order for delivery.

TOTAL AMOUNT ENCLOSED

\$ _____

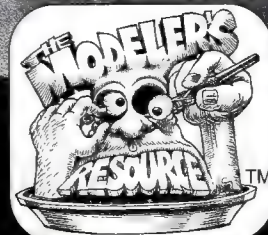


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Daniel Roebuck
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Vampi the Vegetarian Vampire
Hostess of Nightmare Cafe TV



Down the Pipeline

Movies-to-Models: What We Might See in Kit Form

by Jim Bertges



Big Time Movies: After he rests up from finishing his epic *Titanic*, James Cameron is thinking about his next picture, which is rumored to be *Planet Of The Apes*. There's no word as to any casting or anything solid yet, but word was that long time Cameron star Arnold Schwarzenegger has been interested in the lead role. OK, strike that.

The newest word is that Cameron won't be tackling *POTA* and is unsure of his next film, but he hasn't yet ruled out *Terminator 3* or maybe the long awaited *Spiderman*. Stay tuned.

Mix John Travolta and John Woo and you get another huge action picture? Nope, but they may team up to bring us the film version of Andrew Lloyd Webber's incredibly successful stage musical *The Phantom of the Opera*. The earliest shooting could start would be the end of next year.

The next installment of the *Star Trek* movies is underway with Patrick Stewart and the rest of the TNG crew in place. Jonathan Frakes is directing. Although the script is a guarded secret the story will probably involve Capt. Picard saving the Universe, again.

While we've got Jonathan Frakes on our minds, he's preparing to direct the sequel to *Total Recall* as soon as he's done with *Star Trek*. Talks are in progress with the original stars, including Arnold Schwarzenegger, to return for the new installment.

Finally, someone is going to make a movie of *The Hitchhiker's Guide To The Galaxy*. After the success of *Men In Black*, the Science Fiction comedy from the pen of Douglas Adams will get the big screen treatment from Disney. The story starts with the complete destruction of the Earth and reveals the answer to the question about the meaning of Life, the Universe and Everything.

Joe Dante, Director of *The Howling* and *Gremlins* is preparing *Small Soldiers* for Dreamworks. The story tells of a small town that is a test market for a new line of toy soldiers who have been enhanced with artificial intelligence. As these things must happen, the toys go berserk, dividing into separate factions, one soldiers and the other monsters, and declaring war on each other.

Clive Barker has teamed with Spelling Films to develop and co-produce three horror films budgeted at less than \$10 million each. There will be not "Scream" style tales from Barker, he's planning to stick with his horror roots and give us some dark, twisted, goey, scary stories. The first film to go before the cameras will be Clive Barker's *Sock Cinema*. Barker is also developing a larger scale science fiction film for Spelling called *Ectosphere*.



David Zucker of *Airplane!* Fame is teaming with Ben Edlund of *The Tick* fame to remake the cult classic *Santa Claus Conquers The Martians*. Don't think for a minute that they're going to take this thing seriously. Heck they might even get Pia Zadora to make a return appearance.

Jim Carrey is getting the fish part in the remake of *The Incredible Mr. Limpet*, the 1964 Don Knotts film. The remake will be written and directed by Steve Oenirk who previously worked with Carrey on *Ace Ventura*, *When Nature Calls*.

Robert Forster, who has caused a stir with his role in *Jackie Brown* joins Jamie Lee Curtis in Dimension Films' *H20*, the newest installment of the "Halloween" series which is being prepared for the twentieth anniversary of the original.

Drew Barrymore in *Oz*? She's signed on to play Dorothy in a film called *Dorothy* which is described as "not a sequel, not a remake, but a new twist on a classic story." It will still have a wicked witch, but there's no word on *Lions or Scarecrows* or *Tin Men*. Oh my!

Nicholas Cage and his production company Saturn Films are preparing Tom Slick: *Monster Hunter*, for filming at 20th Century Fox. No, it's not about the cartoon race driver Tom Slick, it's loosely based on a real life oil millionaire who spent his entire fortune traveling around the globe in search of monsters like *Bigfoot* and *Nessie*.

Kenneth Branagh is in talks to star in *Alien Love Triangle*, a three story anthology. The Branagh story involves a man who discovers that his wife is actually a male from another planet. Heather Graham of *Lost In Space* will co-star. The other segments are also science fiction oriented.

Samuel Jackson has acquired the rights to Harlan Ellison's novella *Mefisto In Onyx* about a

telpath who gets inside the mind of a serial killer and finds more than he has bargained for.

Tom Cruise and Nicole Kidman are considering a new version of the old *Frederic March*, *Veronica Lake* movie, *I Married A Witch*. The film tells the story of a witch and her father who travel forward in time to take revenge on the descendant of a man who had them burned at the stake. Of course, it's a romantic comedy, but with magic.

Action director Renny Harlin (*Die Hard 2*, *Cliffhanger*) is in talks to direct Warner Bros. *Deep Blue Sea*. The film has been called "*Jurassic Shark*" because the story deals with scientists bioengineering faster, smarter more vicious sharks used to populate a sports fishing area. As usual, things go terribly wrong. This comes on the heels, or fins, of the Disney production of

Megladon about prehistoric sharks.

Bruce Willis is set to produce and star in the film version of Kurt Vonnegut's comic Science Fiction classic *Breakfast Of Champions*. Production is scheduled to start in February with Alan Rudolph Directing from his own script.

Kurt Russell's next foray into science fiction is under way. *Soldier* also stars Jason Scott Lee (*Dragon*) and is directed by Paul Anderson (*Mortal Kombat*, *Event Horizon*). Russell portrays a future warrior, trained only for combat. When he is replaced by the next generation of specially bred fighters he is assigned to a remote planet where he defends a group of settlers. Lee is one of the powerful new type fighters. Lee also plans on a lead role in an upcoming film version of *The Green Hornet*.

The men who brought you *The Men In Black* have a strange new project called *Vespers*. The story involves bats infesting the caverns beneath New York's Grand Central Station and the romance between a mammalogist from the Bronx Zoo and a New York Police Detective. The twist is that they discover two huge mutant bats with wingspans of over 30 feet. Those are big bats.

Arnold Kopelson, producer of *Seven*, *The Fugitive* and *Platoon*, has purchased the science fiction/horror script, *Jenny Hanniver*, written by Dennis Bartok. The story centers of a pair of cyrptozoologists, scientists who track and identify new kinds of life, but like Mulder & Scully in the *X-Files*, they hunt monsters. When they discover one living in the Everglades they also find a young girl who has a strange symbiotic relationship with the creature.

TriStar Pictures will be giving us *Doom* in 1999. Work has begun on a screenplay to bring the ultra violent and very popular computer game to the big screen. There's no word yet on how the story will work, but they plan on going

before the cameras later this year with a planned release in 1999.

Warner Bros. is back in the Speed Racer business. They have revived the long dormant project from producer Lauren Shuler-Donner. The film, based on the animated TV series from the 60s, is now budgeted at \$20 million which represents a cut back from previous incarnations. This latest version is to be directed by Alfonso Cuarón who is known for the film "A Little Princess".

Brendan Fraser (George Of The Jungle) is in talks to star as the tomb raiding fortune hunter who unleashes the dusty, shambling undead in the upcoming remake of Karloff's 1933 *The Mummy* from Universal.

Comics coming to the screen: First up is *Batman* Lash's *Wolff & Byrd, Counselors of the Macabre* which will be translated into film as *Supernatural Law*. Universal is producing the story based on Lash's off-beat comic that deals with a pair of attorneys who represent Vampires, Werewolves, Ghouls, Zombies and even the Devil in court.

Next is DC Comics' *House of Secrets* produced by Warner Bros. The story involves the house which is haunted by spirits who sit in judgment of anyone who happens inside. The ghostly jury judges the defendant's deepest, darkest secrets.

Top comic book guy, Rob Liefeld, has sold a script called *The Mark* to Universal. Described as a new superhero for the new millennium, the script was tailored to star super-hot Will Smith, who, strangely enough, is set to star. Liefeld also has a couple of projects on the fire at New Line, *Avengelyne* and *Badrock*, both based on his comic creations.

Robert Rehme, producer of such big budget extravaganzas as *The Hunt For Red October*, has optioned both the film and TV rights to Mark Hamill and Eric Johnson's graphic novel, *The Black Pearl*. The story involves a man who rescues a woman from attackers and becomes a media fueled mystery hero. He buys into the hype and fashions himself into a pseudo superhero and tries to live up to the stories.

Witchblade, the top selling comic from Top Cow Comics is coming to your TV next fall. The story concerns NYPD homicide detective Sara Pezzini who acquires the "witchblade" which is a powerful, supernatural gauntlet that empowers her with superhuman strengths and abilities.

Speaking of Syndicated TV: *The Crow: Stairway To Heaven* has started production on 22 episodes in Vancouver Canada. The series is based on the Eric Draven character as he travels the world helping others, climbing the Stairway To Heaven to be reunited with his girlfriend Shelly. Eric's dead girlfriend acts as his guardian angel as he makes his quest "to find his own spiritual harmony while kicking a little ass" says Polygram TV President Bob Sanitsky.

Look for a syndicated *Amityville Horror* series to debut in the fall of 1999 from Atlantis Films, the producers of Gene Roddenberry's *Earth: Final Conflict*, *Nightman* and *Sinbad*. Producers promise to return to the original story's roots and ignore the bad sequels.

New Line Television, Warner Bros. and Threshold Entertainment are bringing *Mortal Kombat* to the syndicated action-adventure arena. Based on the Video Game and two successful movies, the show will do battle with *Xena*, *Hercules* and *Star Trek: DS9*.

Also on the TV front: Fox TV has ordered a pilot for *Hollyweird* from producers Wes Craven and Shaun Cassidy. The show involves a couple recently transplanted to LA who report on bizarre crimes and get involved in all the strange goings on. The pilot is for a possible fall 1998 series. Kyle MacLachlan of *Twin Peaks* and *Dune* fame has signed to be *The Invisible Man* for Fox. The one hour drama program involves a military experiment in invisibility gone awry, leaving our hero invisible and on the run from military authorities who want to figure out what they did right.

Little Movies With Big Dreams: An Indian computer effects company has begun the computer animated feature *Sinbad: Beyond The Veil Of Mists*. They will use a combination of Motion Capture technology for the animation and live action. Brendan Fraser will perform the voice of Sinbad with Mark Hamill, Leonard Nimoy and John Rhys Davies in other roles.

Voice talent has been cast for Fox's next animated feature, the science fiction tale, *Planet Ice*. The stars are Matt Damon, Bill Pullman, Drew Barrymore and Nathan Lane. The story takes place on a future Earth, devastated by a hostile alien race. A young boy who has grown up

among the aliens, finds a map to a treasure that will save mankind. He teams up with a space pilot to find Planet Ice. The script was written by Ben Edlund, the twisted mind behind TV's *The Tick*.

Brian Yuzna, who brought us *The Reanimator* and *Return of the Living Dead III* will be directing *Progeny*. The story mixes horror and doctors again with the wife of a young ER doctor becoming impregnated by an alien. Even though the story sounds somewhat familiar, Yuzna has a good track record and should deliver an interesting film.

What do you call a movie that was sold as a combination of "Jaws" and "Scream"? "Screaming Jaws"? Nope, it's *Piranha*, a remake of the 1987 Joe Dante directed, Roger Corman produced, John Sayles written, low budget thriller about deadly fish genetically engineered as weapons, on the loose and eating everyone in the water. The new version will be coming from Fox packed with a *Scream*-like cast of very edible teenagers.

Beowulf has begun filming in Transylvania. The "techno-feudal futuristic" tale is set 1,000 years from now and is a Science Fiction retelling of the old English epic poem about the battle between a gallant warrior and an evil monster named Grendel. The film stars Christopher Lambert. *Wing Commander*, is set to begin production as a movie in 1998. It will be filmed in Luxembourg with a budget of \$27 million, but there's no word yet on casting. It is being produced by Chris Roberts, the game's developer, and his company Digital Anvil. The completed film will be released in the US by 20th Century Fox. Other titles under development by Digital Anvil are "Time Loop" and "Earthfall". New Line Cinema has picked up an interesting script called *Black Ice* which details an Antarctic expedition consisting of a Vatican priest and a group of scientists that discover a man preserved in the ice. They return to Europe with the body only to discover that they have thawed out Satan himself.

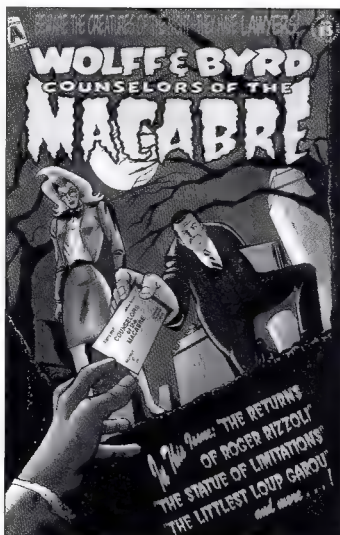
Stephen King is preparing his novel *Desperation* for filming by New Line Cinema. The story, which is to be directed by Mick Garris who helmed both *The Stand* and *The Shining* mini series, involves a small Nevada mining town called *Desperation* where good vs. evil and the supernatural abounds. What else would you expect from Stephen King? As long as we're talking about

Stephen King, Tom Hanks has signed to star in *The Green Mile*, based on King's serialized novel. The film which is to be directed by Frank Darabont (*The Shawshank Redemption*) is the story of a retired prison guard and his reminiscences of the strange and special powers of an innocent black inmate on death row.

United Artists, the company that brings us the James Bond films has announced an ambitious slate of films going into production and in development. Some of the films will be of interest to fans of Science Fiction and the like. A new version of *Rollerball* is in the works with the original director, Norman Jewison producing. This will be a contemporary retelling of the future sports tale, rather than a sequel. The 1974 film *Juggernaut* about bombs hidden on a huge oceanliner is also headed for remake

land, this time it will be set on a space station. Finally, *Super Nova* is a new story about a rescue in deep space that turns to terror when the rescued man becomes a threat to the ship's crew. Also of interest is the plan to revive the *Pink Panther* films with Ivan Reitman of *Ghostbusters* fame in charge. There's no actor in consideration for the *Inspector Clouseau* role as yet.

Vampires are taking over film production, they're everywhere in the production charts. From Beyond Entertainment is hard at work with *Vampire Hunter*, starring, written, directed and produced by Robert Rundle (if you're interested in getting a part in this one, the casting director is Robert Rundle). The peculiarly spelled *Vampyryzm* is shooting in Philadelphia from Peculiar Pictures. Of course, the highest profile vampire film is John Carpenter's *Vampires* starring James Woods which we've mentioned before. There's also the previously mentioned *Vampirates*, which is listed as a Comedy/Horror. *Dracula* pops up no less than three times with *Dracula* from Pandora Pictures, *Drakula* from Iron Fist Motion Pictures, and *Die Hard Dracula*, a comedy shooting in the Czech Republic. Finally, in development are *Death of a Vampire* and, even though there's no vampire in the title, I'll bet there's at least one in the movie *Gothika*. So, get out your garlic, crosses and turtle necks they may be looking for you.



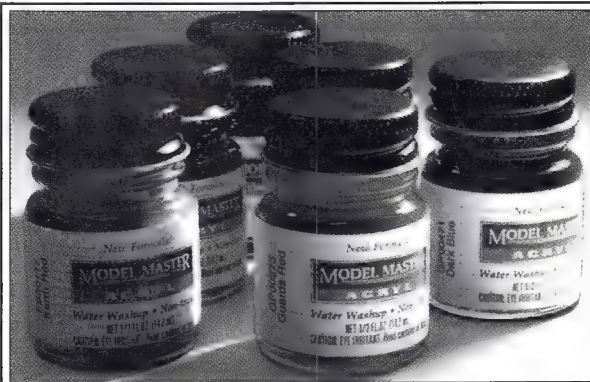
STRANGE NEW THINGS



COMING AT YOU!

Don't forget to tell these companies that you saw their product in *The Modeler's Resource*!

Dealers/Manufacturers: Send us your pictures and information for free placement in this section. Get the word out about your kits!



Testor Announces New Line of Acrylic Paints

The new Model Master Acryl Paints features a totally new formulation available only from Testor. The certified non-toxic, water-based formula is non-flammable and has a very low VOC level. The paints dry fast and clean up easily.

Model Master Acryl Flat colors have fantastic leveling properties - brush stroked virtually disappear creating a "flatter" finish. And the paint doesn't pull away from details. The Acryl line features 140 of the most popular high-gloss and flat-finish colors from the Model Master enamel line. They come in 7 categories: *Figure model paints*, *Finishing materials*, *General purpose* and *Car colors*. Except for figure paints (which feature thicker viscosity for better brushing) all are airbrushable directly from the bottle. All colors are packaged in 1/2 oz bottles and retail for \$1.99. (<http://www.testors.com>)

From the folks at The Character Shop...

Unfortunately, Bob & Laurie at Soldat have closed their model business to raise a family. The Character Shop has purchased some of their original sculpts and Soldat's production equipment. Soldat is and will always be known for having some of the best castings in the industry. We will try to continue the quality that Soldat was known for and will be releasing The Samurai Woman (1:6) sculpted by John Allard, Abby Ca Dabra (1:6) sculpted by Joe Laudati and Mishell (the newest 1:6 scale beach gal never before released). These last two sculpts are by Joe Laudati.

Also, with these three, we will begin releasing our own line of kits under the New England Resin & Vinyl name. We have hired sculptors from everywhere to sculpt for us. Jamie Salmon from Plan 9 in England, Mike Hill, also from England, Wayne the Dane Hanson and newcomers John Delamere and James Linehan. We currently have 11 pieces in the works and we are always searching for new products.

Also, just a reminder that the area codes have changed for us. Our new area code is 978 so please update your records accordingly. Thanks very much from Paul at The Character Shop, 1 Sylvan Street, Peabody, MA 01960

Here's a new kit from sculptor, Bill Jenks: **Expect the Unexpected.**

The kit stands 13 1/2" high on base and is made of resin. There are 13 pieces to the figure and 11 pieces to the base. Deimos (this dude's arch enemy) is coming soon! You will be able to attach Deimos to the same base.

Price of the kit: \$98 plus s/h. For more information, please contact the following:

Chinxy's Realm of Models
822 Bellview Ct
Leesburg, VA 20176
e-mail: chinxy@aol.com



"Combat" between female warrior and monster tentacle also in 1:12 scale. Pictured figures are \$80.00 for both. Please contact them for more information.



Vampire Kiss

is now available from **Pend Oreille Model Kits**, PO Box 9967, Spokane, WA 99209-0967 Tel/Fax: 509.327.2561. There are two figures in one box with a scale of 1:12 (150mm). This is their first figure and the next will be

Form of Figures presents...

Here's a kit that's based loosely on one of the characters seen hanging around Jabba's Palace... *Elephant Guy*.

The kit is about 7" tall, 5 pieces, with the pricing is as follows:

\$65 for the unpainted unassembled kit

\$100 fully assembled and painted

Want more information? Contact:

Form Of...Figures
PO Box 3311
Boca Raton, FL 33427
mrdna@gate.net





Look, up in the sky!

At long last, the kit modelers have been craving for...**Supergirl!** New, from the creative talents of the folks at Castle Creations comes this rendition of Superman's cousin. Designed by master model builder Larry Russo, and lovingly sculpted by David Grant, this 1:6 scale, solid resin kit features Supergirl in all her feminine glory angelically floating above the trademark "S" symbol of the Superman family.

Meticulously cast by Mark Brokaw, this 9 piece kit includes 9 off-white resin pieces and 1 clear plexi rod. Suggested retail price is \$125.00. Dealer inquiries are welcome.

Specs: 14½" tall • 9 parts

Contact information:

**Castle Creations, PO Box 2175,
Milford, CT 06460**

Tom Daniel's Paddy Wagon & Elvira's T-Bird

For all of you Tom Daniel aficionado's, here comes the Paddy Wagon. This cool vehicle now sports two figures (preassembled and painted) which is the original vision that Tom had when he designed this kit. Includes all new box art as well.

Elvira's car is now re-released with a painted figure as well. I have to say that Revell-Monogram has done a decent job with these figures too. The painting is nice and certainly adds some realism to both of these kits.

These kits are now available from the good folks at **Revell-Monogram**. Check your local hobby store for availability and pricing. Great kits to add to your collection. Get 'em while they're here and available.



Ed Newton's Rareflow

Those of you who are not only into figure kit models, but possibly have been into cars as well, no doubt have been following this designer too. Newton, long known for his association with Ed "Big Daddy" Roth, has collaborated with **Testors** and **Jimmy Flintstone** to bring us some very cool looking designs.



This Rareflow, is 1:25 scale, produced in resin. Actual length of the vehicle is 7½" (19.1 cm). Kit includes detailed resin tires and rims, diecast parts and photo-etched metal grill.

Jupiter 2...from Polar Lights

Here's a kit that many have been waiting almost 30 years for...the *Jupiter 2* from *Lost in Space*, the TV series. Of course you remember that series and the unique shape of this craft.

Well, now thanks to the good people at **Polar Lights**, our wishes have become major reality. This kit is highly detailed with a complete interior and landing gear.

Joe's revving up the saucer for a trip around the galaxy soon, but why wait? Grab your own!



Other upcoming pieces coming down the pike from Playing Mantis are: *The Creature from the Black Lagoon*. This model is 1:12 scale and will be available in specialty toy stores and hobby shops in July. *Wolfman's Wagon* is another one of the highly sought after "monster rod" kits from the Aurora Plastics Company which will also be forthcoming. *Lost in Space Cyclops with Chariot* kit is also going to be available in June. This kit is 1:32 scale and it comes with the extra pieces the first Aurora Cyclops kit did not include, an extra base and two boulder halves used to further elevate the Cyclops monster.

Playing Mantis is also releasing a number of new snap type kits, called *Snap Draggins*. Unlike other Polar Lights model kits that require paint, glue and hours of time, these great kits snap together with ease. Just about anybody, both young and old, can enjoy these kits. Each kit averages about 20 pieces and no glue or paint is necessary. These are great starter kits for kids and they're great kits for any drag racing fan.

Snap Draggins are caricatures of the famous 1960s Gassers that everyone knows and loves. While these models are not exact replicas, Snap Draggins are fully licensed by "The Good Stuff," the organization who designed these zany kits. These kits were originally sold under the brand Car-Toons. The six different kits are: Bad Boy, Boss Austin, Willy Haulin, Willy Wild, Willy Fast and Manglia. These kits will arrive in hobby shops in April.

<http://www.polarlights.com>



Benefex effects...

Some new kits that may strike your fancy. From left to right:

- **Ack! Ack!** This 5 pc resin kit includes "planetary base." It's 15" tall and fully detailed. Limited to 100 castings. Sculpted by Rob Benevides.

- **Blood Suckler.** This 9" tall resin bust, limited to 100 castings, is based on the supermarket tabloid "Batboy." Sculpted by Rob Benevides

- **Irontail:** Vincent Price lent his voice to this evil bunny in the Rankin/Bass Holiday special, "Here Comes Peter Cottontail" and now you can own your own kit based on this character. Resin kit is 7½" tall and comes with whiskers, real hair and "chocolate" octopus. Sculpted by Alyce Benevides.

For more information on these and other kits to come, contact: **Benefex effects, PO Box 1623, New York, NY 10276 Tel: 718.782.5996**



Dane Models presents...

- **The Old One - Vampire:** This 13" figure is old, older than Dracula. It's been entombed for centuries and NOW it's free to feed. The pose and expression are **The Old One** luring in his victim. Kit comes with vampire's broken tomb (ornately carved).

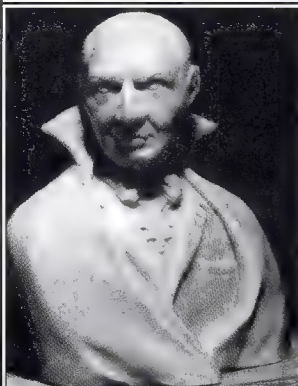
- **Son of Crom:** 13" figure (13½" with the axe) is inspired by the great Sword and Sorcery books and painters. Son of Crom is an original sculpture of everyone's favorite barbarian. Kit includes a base battle scene with fallen opponents and parts of opponents, weapons and battle standard "two snakes facing each other."

- **Sophia:** This 13" buxom lady is 'in-progress' but should be a sure hit for those into female kits!

Wayne the Dane Hansen also proudly announces his new instructional video on sculpting, "Sculpting a Likeness in Super Sculpey Clay." Subjects include Mel Gibson, from "Road Warrior," Al Simmons from Spawn. Approximately 6 hours. Cost is \$30 plus \$5 s/h. For more information on these and other products, contact: **Wayne the Dane Hansen, 415 Julian Woods Lane, Julian, PA 16844 Tel: 814.355.2542.**



Alienage Models...



presents the second offering in their "Classic Monsters" bust series, **Bust of Bela**. This bust, like its predecessor, **Bust of Frank**, is five inches high. No one has presented a young Bela in his famous role before. Now, you can model the 1930 version!

Contact:

**Alienage Models
PO Box 9026 Mileburg, PA 16853.**

Gomez & Herman

Sculpted by: Scott Bowlus; Box art and original illustration: Steward McKissick. The kit stands approximately 6" tall and comes with a selection of cigar bands dwarfed and laser printed in color & black and white, providing not only a finish color choice, but a choice of "taste" when selecting the cigar to display your finished piece. (Photographed burning a Macanudo)

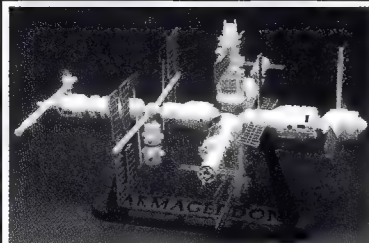


A resin kit from: **Fantasy World Studios**

5340 Hickory Bend Rd, Circleville, OH 43113

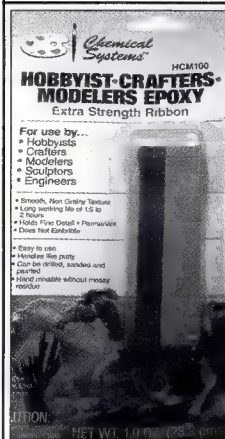
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Has teamed with **Disney/Touchstone Pictures** for the release of the sci-fi thriller, **Armageddon**.

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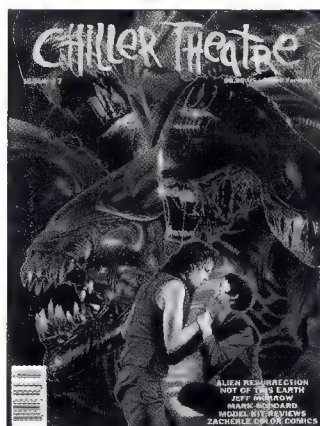


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• **Chiller Theatre #7:** Wasn't last issue's look at this magazine cool? So cool, in fact, that we didn't feel the need to say anything about it! Actually, what happened was that we received the magazine close to deadline and in our haste to include it, we forgot to mention anything about it! We're rectifying that mistake now. As many of you know, Kevin Clement and his crew have been putting on one of the best East Coast shows (I said "one of") for quite some time. We even managed to finally make it back to the October Chiller last year. What's great about Kevin's magazine, Chiller Theatre, is the fact that it digs deeply into much of the genre that Hollywood was built on - Horror. This particular issue covers Alien Resurrection, Not of This Earth, Jeff Morrow, Mark Goddard, Zacherle Color Comics and Model Kit Reviews, plus tons more. If you're looking for vintage horror, this is it. For more information, write the good folks at the store with the same name, **Chiller Theatre, Inc., PO Box 23, Rutherford, NJ 07070 Tel: 201.457.1991. Cost of a subscription is \$23/USA; \$25/Canada; \$34/Foreign.** Don't forget, the **Chiller Theatre Show** happens TWICE each year: April & October. Contact them for more information or check out this issue's "Coming Events" for more!

• **Kitbuilders #25:** digs into the British market with this issue. Included is a Simon Larens interview by Rich Larson, an article on the UK Garage Kit Scene, the British Garage by Chris Pickering plus John Tucky takes on Guillotina's Dungeon with some nice color photos. Also included is coverage of Monster Modelfest, Chiller Theatre and MonsterCon.

• **FineScale Modeler (April):** Don't let the cover of this issue's FSM fool you. Looks like the folks at FineScale are getting serious about sci-fi and figures with this issue. You'll want to pick this one up because they've got a great article on "Building & Painting Vinyl Figures" by Louis Armour who creates a richly detailed Indiana Jones diorama (using Horizon's Indiana Jones kit). There is a good amount of detail and 'how-to' included. The figure is done in oils with plenty of color photos so those of you who have been wanting to delve into this area, you now have the chance. The kit looks *real*. Another entry for us at this end of the hobby is lighting up the Klingon Bird of Prey, by Scott Shirley. Nice diagrams, photos and easy-to-understand text. Let's hear it for the folks at Kalmbach Publishing!

• **The Prehistoric Times:** This is billed as an "80 page Giant Double Issue" and it is. On the slate is Part 2 of the William Stout interview; Dinosaurs and Evolution by Allen Debus; Paleo News; How to Draw Dinosaurs and a ton of other dino and prehistoric-related articles that will suit you if you're into this end of the hobby.

This mag has grown quite a bit over the past few years and now includes many pages on gloss stock and is filled with color pictures. Nicely

done and for the dinosaur enthusiast, this mag consistently covers a great deal of ground. Contact: **The Prehistoric Times, 145 Bayline Circle, Folsom, CA 95630-8077.**

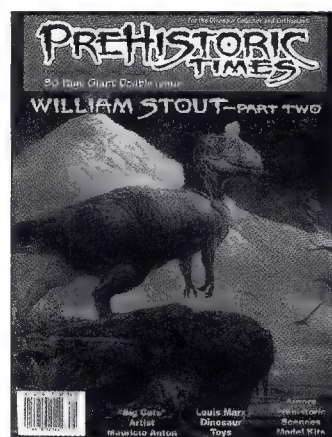
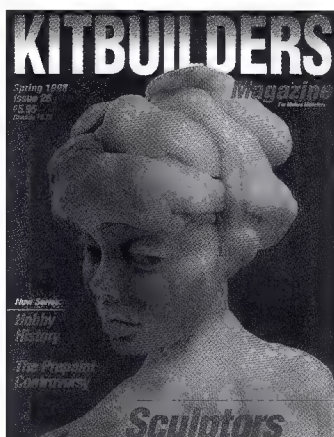
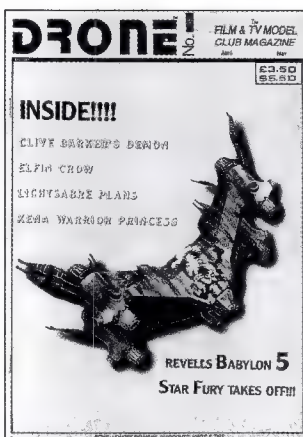
• **Historical Miniature #11:** What I like (a lot) about this magazine is not only its bi-monthly and prompt publishing schedule, but it's total professionalism. Every issue offers a ton of informative articles including 'how-tos', artist profiles and show coverage. Included in this issue is Painting in Acrylics by Jose Gallardo (who also has an artist profile), Outline by Bob Knee and the Kulmbach German and Queensland Australia shows. As usual, it's printed on gloss stock and nearly every page has color photos. Contact: **R & K Productions, 6080 Sunnycrest Dr, Agoura Hills, CA 91301-3846 Tel: 818.991.9044 Fax: 818.991.9585.**

• **Kitbuilders #26:** This issue delves mainly into the arena of sculpting, but also offers some other areas of interest as well, including a new series by Gordy titled, "Hobby History." Here, Gordy plans to "(highlight) people, places and events that have shaped this hobby." He kicks things off with Bill Bruegman's publication, *Model Figure Collector*, which eventually became *Model & Toy Collector*. Most who know of Bill will also recall that Terry Webb got his humble start in this industry through his association with Bill. It looks to be a promising series and I, for one, am very interested to see what's next in the series. Beyond this, there is plenty of material on sculpting for those interested in dabbling or delving deeply into this area. Wayne "The Dane" Hansen presents a fairly indepth article on many of the basics involved. Also presented is an interview sculptor, Barsom Manashian and John "X-O Facto" Tucky presents his own take on what goes into sculpting one of his kits. Rich Larson also takes up the trumpet and highlights the work of Sam Greenwell and Gabriel Marquez. Ed Bowley joins in with a look at David Grant's work as well as Al Reboiro's. All-in-all, if you're into sculpting, this issue will do the trick for you. Contact: **Kitbuilders, PO Box 201, Sharon Center, OH 44274-0201 Tel: 330.239.1657 Fax: 330.239.2991**

e-mail: **GORDYS_KITBUILDERS@JUNO.COM**

• **DRONE #35:** This particular issue, from our British cousins includes a ton of how-tos and reviews (like normal). Included are: GEOMETRIC's Alien Warrior, "Cobbling a Lightsaber"; an article on Classic Horrors, and many more reviews and how-tos. There's also a sculpting and molding article by Andrew Wright and a fairly detailed article on Revell's new Starfury.

Of course, my favorite part of this publication is the "down home" way that opinions are shared. You feel as if you're sitting with a friend and simply chatting over a cup of coffee. Contact: **DRONE, 172 High Hope Street, Crook, Co. Durham, DL15 9JA England.**



Illuminating Horizon's

MR. FREEZE



with Chuck Davenport,
1st Vice President - IPMS/USA

lighting figures tops the list of my favorite things to do. In my eyes the model comes to life with a bit of movement and lights. Follow with me for the next several issues as I describe the theory and techniques so that you might do the same.

Photo 1: Mr. Freeze is a natural for additional lighting what with those forearm-mounted ray guns and Bette Davis eyes! I began by first preparing the Horizon Hobbies optional lamp post base for a light. I carefully removed the glass pane sections that were molded in vinyl with Zona's Razor Knife. Light, even strokes are needed to keep from buckling the delicate sections. I then pinned and superglued (CA) the upper and lower sections. Bits of K+S aluminum and brass tubing (from the hobby shop) CAed to the (supplied) clear plastic lamp post tube formed the base for the lamp light. I "fished" the wires through the tube and hooked the lamp up later.

Photo 2: The ray guns and eyes required some preparation. This composite photo depicts string sticking out of the holes in the arm. In order to route wires through a hollow body, you need to run a "fish" line through the applicable orifices so that wire can be pulled through when the model is completely assembled. There is a similar string running from the heel to the lower torso of the model.

Photo 3: Mr. Freeze's eyes and glasses are being drilled to .1200 inch diameter (#31 drill bit) to accept Radio Shack's 12 volt, 60mA micro lamp. The glasses will be later filled with Tamiya Clear Red to simulate the red glare of the lens.

Figure 1: I use the same wiring arrangement in virtually all of my models. This is a standard parallel circuit that allows each bulb to receive the same voltage. Total current draw is computed by adding each separate current rating. Once more, here is theory made simple so that you can do this at home. I have 5 bulbs that draw a total of 300 milliamps (5 X 60 mA=300mA). Each bulb is rated at 12 volts. To ensure the longevity of the bulbs, I want a power source that produces less than 12 volts but is capable of more current. I could use batteries, but I would need 6 D cells or even more AA size batteries. It is so much simpler to use a transformer such as those that power radios, tape players, battery chargers and other similar household small electronic equipment. I had one in my junk box; you can purchase one at Radio Shack. I settled on a 9 volt, 500 mA power source. A transformer will burn out trying to sup-

ply a circuit's current demand unless the circuit requires LESS current than the transformer can deliver. With a 300mA current demand and a 500mA supply, I was covered. Furthermore, I can use that power supply with many other models.

Figure 2: I drilled out the ray guns with a #60 pilot hole for the wiring and the #31 drill bit for the bulb. The inset shows that I cut a trench in the back of the vertical support and drilled into the lower body for a wire exit. Once the wires were in place in the trench, I CAed them into place and sanded the surface smooth.

Figure 3 shows internal arrangement of the wires while the inset shows that I twisted standard "bus wire" (from Radio Shack) around the bulb leads. Space is tight so I just painted the exposed leads with enamel paint to prevent them from shorting out.

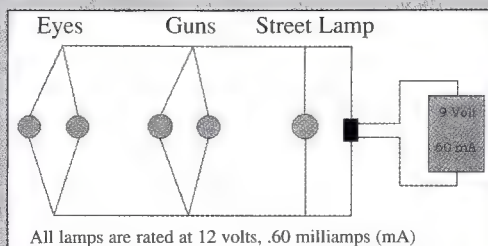


Figure 1

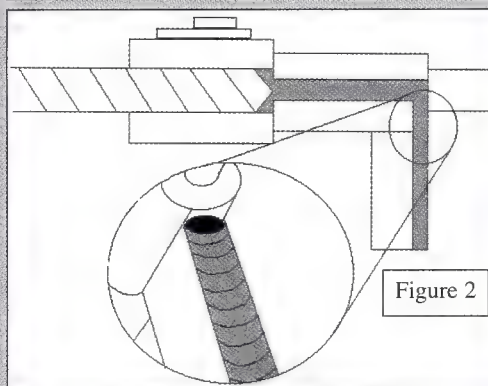


Figure 2

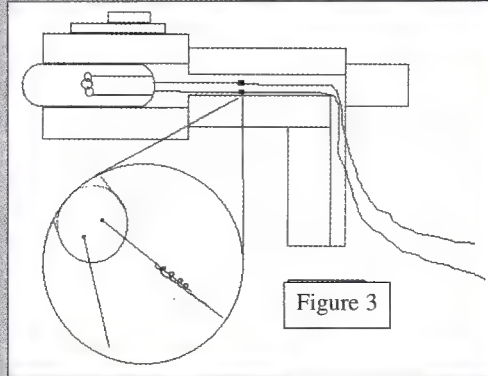


Figure 3

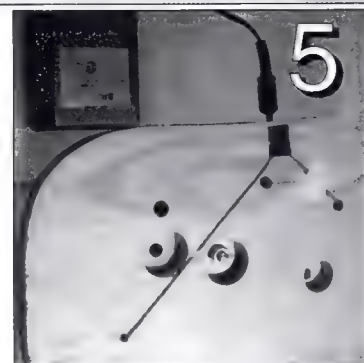
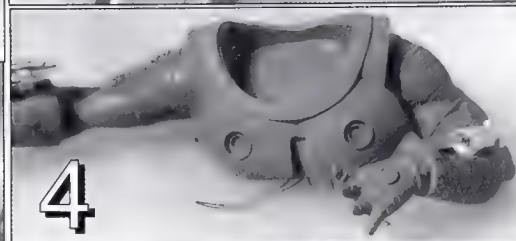
Photo 4: The ray guns have been CA'd into place and the wires "fished" through the arms by temporarily fastening the wires to the string. As I pulled the string, I fed the wires to prevent a strain on the wires. You can see that the bus wire is merely twisted together. Wires fed through Freeze's leg and lower body will complete the connection. Later, I will add a bit of tape to cover the exposed leads to prevent an electrical short. No danger of an electrical fire but darned inconvenient to have the lights fail once the figure is glued together. Rule of thumb: test everything BEFORE final assembly. Also, allow yourself plenty of wire; it's cheap enough.

Photo 5: This is the oak base with wires from the lamp running through a small groove to the power jack. The jack comes from the junk box. (I never discard mechanical or electrical components as I always have a use for the spare parts.) Alternatively, you can buy a jack at, you guessed it, Radio Shack. The empty groove will route the wires from the bottom of Freeze's that provide power to the eyes and ray guns.

Next installment: Lighting the lantern on "London After Midnight." This is a resin kit and provides a real wiring challenge!



The various stages of creating the lighting effects for Mr. Freeze and the finished results seen below.



~Coming Events~

Chiller Theatre:

You've heard of this mega-event. Twice a year. Catch it this coming **October, 30, 31** and **November 1st** at the Meadowlands. The walking zombies, model kits, scream queens, contests, film screenings, autograph sessions and everything else you've come to know and love will all be on hand! Call the **Chiller Hotline** at **201.457.1991** for updated show information and guest line-up.

CorsairCon VI:

June 12-14, 1998: Avast, ye swabs! Have a shipload of fun in Phoenix when the Corsairs of the Desert Sea present their Sixth Bi-Annual CorsairCon! There'll be pirate videos galore, along with pirate games, pirate parties, pirate fashions, pirate panels, and just plain pirates! And plenty o' booty to be had in the Pirates' Market. And we're not just seafarin' pirates, mateys -- the theme of this CorsairCon is "Pirates -- Fact, Fiction, and Future", so space pirates are more than welcome. We'll relieve you of \$20 for our coffers -- unless you're foolish enough to wait until May 15, when the price goes up to \$25. Make checks payable to CorsairCon, and let 'em roll in to CorsairCon, P.O. Box 55596, Phoenix, AZ 85078. CorsairCon VI will dock at the Ramada Inn, 502 W. Camelback, Phoenix, AZ, where they charge the non-piratical rate of only \$49 for a single or double, or \$59 for triple or quad. (602) 788-5442

Fantasimonium '98:

An alternative celebration for fans of comics, model kits, sci-fi & horror movies and other cool stuff! Presented by Monsters & Mayhem and The Modeler's Resource magazine. Sunday, June 28, 1998 at Holiday Inn Hotel, Costa Mesa, CA. There will be dealer rooms, model contest, autograph sessions with Brinke Stevens, The Boys of Halloween (Bob Burns, Daniel Roebuck & Chuck Williams, Reggie Bannister, Bob May, Vampi, the Vegetarian Vampire, Jim Danforth and others; **Seminars:** sculpting with Joe Laudati; painting with Randy Vandal; Q & A with Bob Egrini & Bill Craft (to be confirmed). Jeff Pitarelli will be on hand to provide airbrush demonstrations. For more information, contact: Monsters & Mayhem, PO box 10620, Costa Mesa, CA 92627-1062 Tel/Fax: 714.751.8620 e-mail: UncCreepy@aol.com. Hotel hotline: 800.221.7220 or 714.557.3000 for room reservations (ask about special Fantasimonium show rate). **Dealer Tables are Sold Out!**

Star Con Model Contest:

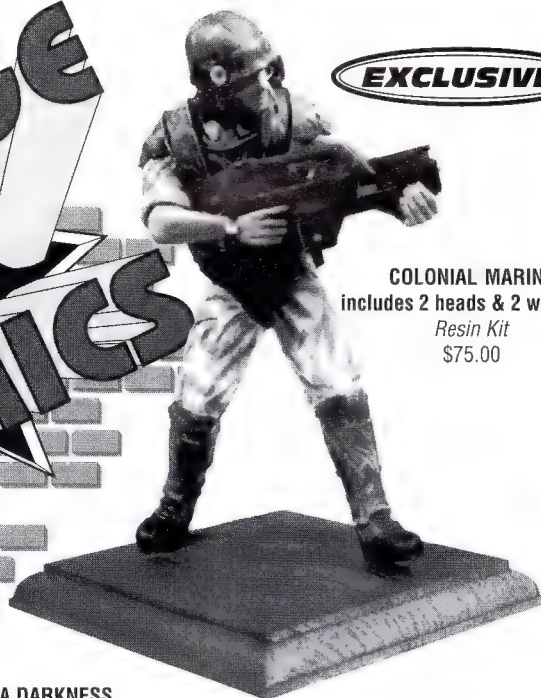
Holiday Inn DIA, Aurora CO, August 28, 29, 30. Contact: Vern Clark <vclark@denver.infi.net> or Tom Grossman <humline@aol.com> For More info: Star Con Model Show <www.buzz.chisp.net/models/> Starland <www.starland.com>.

Model Fest 98 Region X Convention:

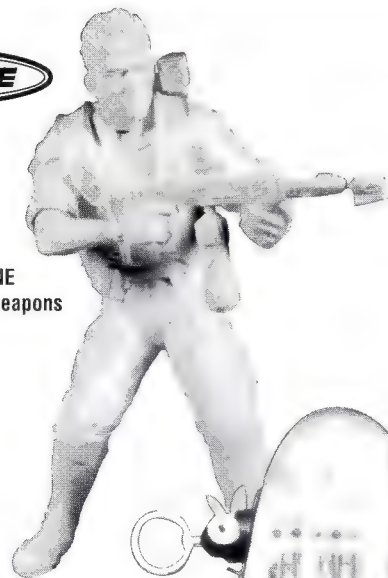
Sponsored by New Mexico Modeler's Association, August 7 - 8, 1998 at Howard Johnson's Convention Center, Illo & Eubank Streets, Albuquerque, NM. Theme of the show is "Fantastic Forties." Please contact: Dave Darrell (505.293.2569) or Charles DeWitt (505.260.1448) for more info.

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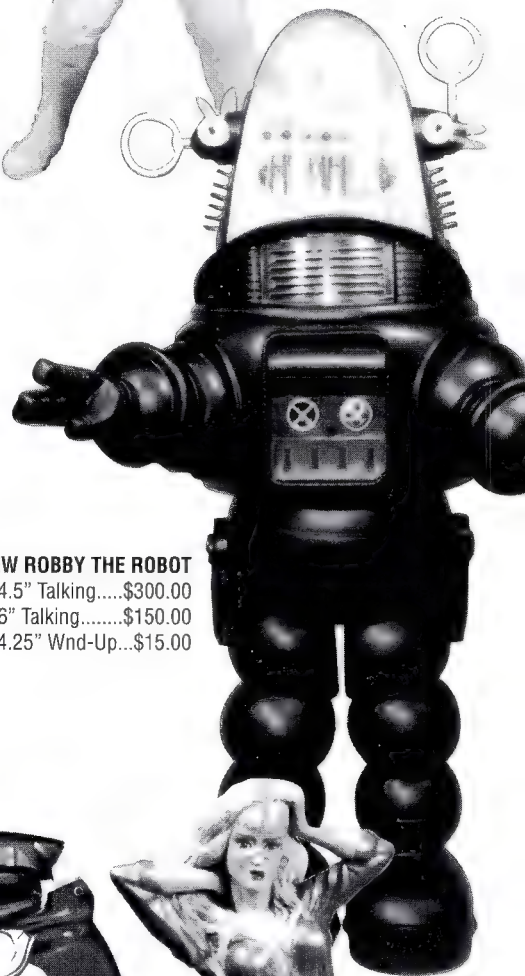
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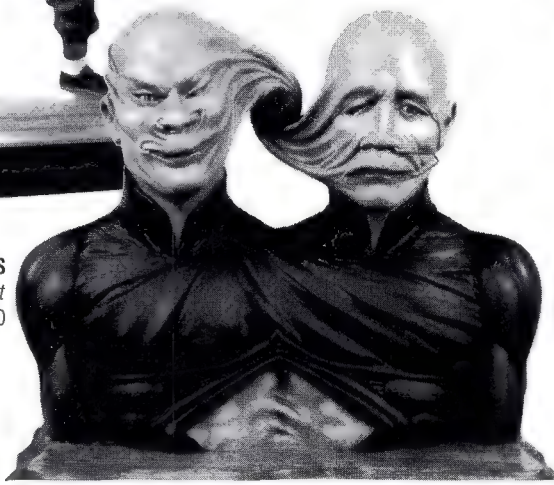
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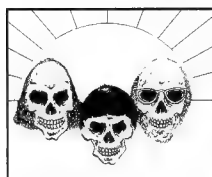
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THE SEASONED OBSERVER'S CONTINUING GUIDE TO SURVIVAL:

by **Kathy Koecke**

Time for Contests & Conventions! Part 2

Hey, it's me again, your favorite widow, back with a few more helpful how-to hints. Now, when we last were together, I gave you, my sister widows, the inside scoop about model contests and how to deal with interesting (i.e. puzzling, frustrating, infuriating...okay, maybe endearing) behaviors which are often exhibited by the jazzed, hardcore hobbyist/competitor. Next, my friends, we will explore the action-packed adventure of the model contest experience.

Now, as I was saying, for the uninitiated widow, I highly recommend the Type A contest - that is, the smaller, easy going, laid back, home grown sort of contest. Luckily, the first event that I attended with Bruce most definitely belongs in category A. It's an absolutely delightful one-day even which is annually hosted by the gallant members of the Madison (Wisconsin) Area Plastic Modeling Club.

The entire membership of this club is comprised of diverse individuals with unique personalities who share the common bond of impassioned modeling and an open-minded acceptance of just about everyone who walks through their door. We hadn't been there more than ten minutes before these guys had welcomed Bruce into the fold and claimed him as one of their own. They weren't sure about me initially, but soon decided that I was a faithful companion of some sort and subsequently, I was pretty much granted free run of the place. Modeling tolerance is not without its rewards.

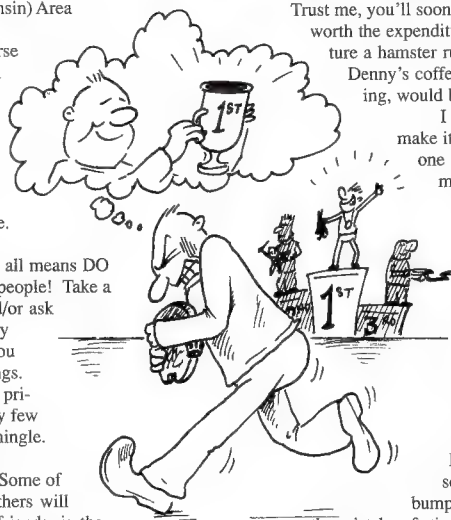
I did take advantage of my freedom too, by the way; by all means DO roam around! See as much as you can! Meet interesting new people! Take a minute to tell modelers what you admire about their work and/or ask them questions about any aspect of their work which you may not fully understand. They'll be glad to share their ideas with you and more often than not, you'll end up learning nifty new things. Okay, once in a great while, your brain will hurt, you'll feel a primal scream coming on, but scary, boring model people are very few and very far between. So, it's worth the risk, go ahead and mingle. You'll be glad you did - and so will your significant modeler!

But, sister widows, remember that you are at a contest. Some of the modelers in attendance will be declared winners while others will not. This is the inescapable nature of the beast. This, my friends, is the "down" side. No matter what the judging format may be, DO be prepared to deal with a cranky little modeler if his entries don't get the recognition that he had hoped they would. This is disappointment. This is human nature. Sadly, this is very apt to happen if you go to a Type C contest. Everybody likes to find their place in the sun and it stinks when the clouds come out. It's kinda like if you went to the mall and used your new gold MasterCard for the first time and no one even noticed. Hey, we all want our efforts and accomplishments to be appreciated. This is where we widows can rise to the occasion.

Sure, it's annoying as all get out when he hibernates in that stupid work room, but this hobby is very important to him. So DO let him know that you understand that. Do let him know that it's fairly important to you too. Maybe not in the same way, but it's still important. Do tell him what a great job he did on that fabric texture on Captain Picard's jacket, or in the way that he made the Joker's face look truly psychotic, or mention the subtle shading effect that he produced on that fuselage. You could even consider letting him know how nice his flesh tones are. Let him know that you realize how much effort he put into his work, BUT DO make sure that what you're telling him is the truth; DON'T ever tell fibs (or worse yet, whoppers) just to cheer him up. Unless you're Meryl Streep, it's just not gonna wash; trust me, he's smart enough to know baloney when he hears it. Besides, that's not what he's interested in anyway. The thing for you to do is to express an honest appreciation of his work that his peers neglected to express in the way that he had hoped they would. Then take him out for a cold beer and start planning your next contest outing.

Okay, let's say that you've attended a couple of the smaller contests and emerged with your sanity and his self-confidence both fairly intact. Now, it's time to take the plunge and experience a full-blown event. Bruce and I did this very thing not so long ago, when we attended WonderFest.

Keep in mind that you may have to travel some distance to reach such an event. WonderFest is held annually in Louisville, Kentucky. Bruce and I happen to live in Iowa. We decided to drive rather than take a plane primarily because, thanks to those memorable Samsonite commercials, Bruce is not inclined to trust most airport baggage handlers with his pre-



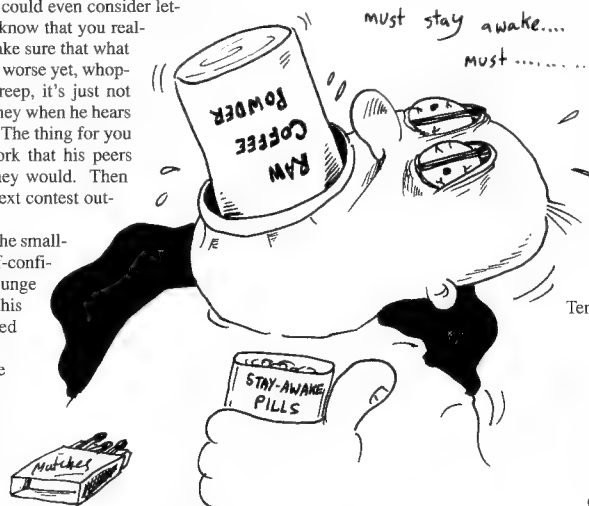
Trust me, you'll soon realize that your sanity and blissful peace and quiet will be well worth the expenditure. What do I mean? Okay, let's try a little imagery. First, picture a hamster running euphorically on his little wheel. Now, give him a pot of Denny's coffee and a fistful of amphetamines and that, metaphorically speaking, would be Bruce on Day One, somewhere around sunrise.

I can't be certain, but I think I heard him nudge the alarm clock to make it go off a little sooner. Much to my everlasting chagrin, Bruce is one of those damn perky morning people. On any given ordinary morning, he would think nothing at all of humming, chuckling, poking me in the ribs and conversing with me as though I were actually capable of lucid thought. Lucky me. But this particular morning was a far cry from ordinary. He was stoked, he was tanked on high octane adrenalin. At first, I thought that this aspect might actually be a good thing, as he quickly shattered numerous existing land speed records in his effort to get down to the end of the hall to be the first in line. I heard the soft click of the lock as he shut the door behind him. I was alone, the room was dark and quiet, life was good.

Life was good for maybe ten minutes. Then I heard the door open and close again, followed by the 'skiff-skuff' sound of giddy little modeler feet scampering across the carpet. Ever notice that when they're trying their best to be quiet they somehow manage to move with all the stealth of a rhinoceros? He bumped into a chair and tipped over some stuff on the table and I made

the mistake of stirring.
Skiff-skuff, skiff-skuff, skiff-skuff, skiff-skuff.
"Sweetie? Did I wake you?"
"...Ummm...no...I'm sleeping...go 'way."
"Hey, are you gonna be surprised when you get out there and see everything. Some of it's almost set up now. I came back for my camera."
"...Oh...that's nice..."
"I'm going back now, okay?"
"...Okay...go...go now..."
Skiff-skuff, skiff-skuff, skiff-skuff, skiff-skuff. Click. Ten minutes passed...
Click. Skiff-skuff, skiff-skuff, skiff-skuff, skiff, skuff, skiff-skuff.
"Sweetie? Pssst, Sweetie!"

"...Uh...ummm?"
"Guess who's here?"
"...Ummm...Brad Pitt..."
"Nooooo!"
"...Then go 'way..."
"But, Toots, everybody's here!"
"...Umm..."
"Yeah! Everybody! Fred and Silvia and Jimmy and Terry and Dave and George and Gordy and I just found Lee! I haven't found Tim yet but he's here somewhere, too! Everybody's here! It's so cool!"
"...Oh...that's nice...Go tell 'em I said 'hi'...Go now..."
"Okay, Sweetie! See y'later."
Skiff-skuff, skiff-skuff, skiff-skuff, skiff-skuff. Click. Ten minutes passed...
Click. Skiff-skuff, skiff-skuff, skiff-skuff, skiff-skuff. "Kath? Pssst! Hey there, Dollface!"
"...Hmmm..."
"Everyone wants to know where you are..."
"...(sigh)...You'd really like me to get up, wouldn't you?"
"Well, yeah...I love you..."
"I love you too, but you still owe me two malls and a chick flick for this."



"TWO?"

"Two. And I'm letting you off easy. You scamper on ahead and I'll meet you in a few minutes."

"Hey, I never scamper."

"Oh, please! I saw you; you were just this side of frolicking! And this, I might add, from a man who, if we were getting up to go to church or to the opera, would be comatose."

"...And your point would be?..."

"Three malls."

"Okay, I'm leaving now."

"I thought you might. I'll meet you in 20 minutes."

So, I got myself ready and wandered down to the end of the hall to look for Bruce. I should mention that this was my first time attending an event of this caliber. Two words come to mind; sensory overload.

I looked through the main doors into modeler heaven, also known as the vendor's area. Huge crowds of people and stacks of vinyl and resin as far as the eye could see. Anything under the sun which could possibly pertain to modeling was available for purchase at some point along the lengthy rows of vendor booths.

Interestingly, the shopping styles were as varied and unique as the personalities of the shoppers. You people do realize that this is exactly what you were doing, don't you? Deny it as much as you like, the facts remain. You shopped. So, let's not hear any more disparaging remarks about the dreaded 's' word; as you have discovered, there are moments when the word is golden.

I saw some who screeched to a halt, gasped, hollered stuff, then whipped out their wallets in a lightning fast quick-draw that would've put Wyatt Earp and Wild Bill to shame. Other patrons insisted upon a painstakingly thorough inspection of the goods before the notion of purchase became even a possibility. Then, there were some who, having already exhausted their liquid assets, pulled stuff from their bags and bundles and waved it around in the hopes of persuading vendors to become Monte Hall and partake in irresistible trades. The only thing scarier than a desperation ploy is a desperation ploy that works. I've gotta remember this next time I go to the sidewalk sale at the mall.

Fortunately, Bruce is not the sort to be careless with his cash. He has learned to control those resin urges and now invests only in the truly incredibly cool kits. The merely cool are resisted, at least until a final hours mark-down becomes a possibility. He is likewise cautious about spending his time at events like this. Too much so in some instances. Case in point: the David Fisher seminar.

"Bruce, when does David Fisher do his seminar? I know you'll want to go to that..."

"One o'clock."

"One o'clock? We can do that."

"We could, I guess. But we don't have to..."

"We don't have to? But Sweetie, he's right here, upstairs in this very building and you don't wanna go? You've gotta go. You'll kick yourself later if you don't."

"Yeah, maybe...but our time is limited...and I've got his tapes, so I wouldn't really have to go..."

"...(sigh)...I wanna go."

"Hunh???"

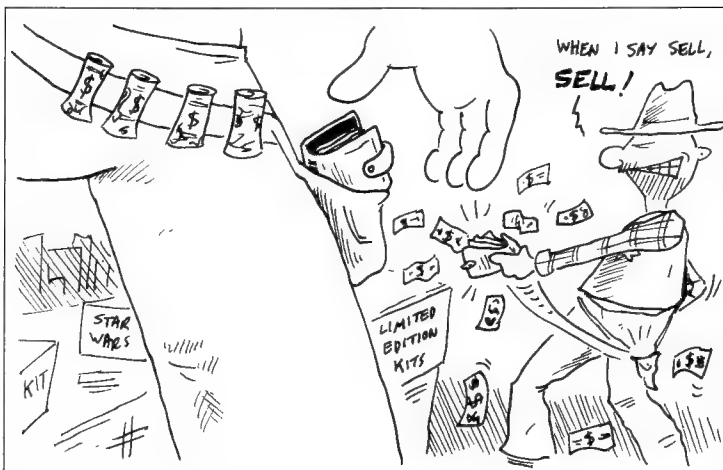
"You heard me. I wanna go see David, okay? Are you happy, now that you made me say it?"

"Okay, we'll go. But...why do you...?"

"Because...(sigh)...because he's cool. He does really cool stuff, okay? Quit smirking at me."

It so happens he is cool. And I don't mean that in a silly schoolgirl way, either. Despite the fact that the man is not the least bit difficult to look at, that's not what I'm referring to. Besides, I've already got one model builder of my own - and believe me, one is enough. No, what I'm referring to is the way that this guy's mind works when it comes to the artistry of his modeling. He comes up with innovative ideas and troubleshooting techniques that would probably never have occurred to the average person. David Fisher is modeling's answer to MacGuyver. He could build a diorama with a stick of gum and a nail file; and he's really a nice guy to boot. He's just cool.

So, we went to David's seminar and it was, as I had predicted, most cool. He focused on two of his recent projects: "Guillotine" and "Barb Wire." This, however, was not a typical seminar. For example, the modelers in attendance looked on as many, but reacted as one - not unlike a bunch of spellbound spectators at a showy fireworks display. Then there was the nature of the information that prompted many of these "ooooohs" and "aaaaahs." Where else can one go to find a bunch of big, burly, lumberjack-truck driver-Marine Corp kinda guys flipping over some other many guy's tips on make-up applications, hair color enhancements and sheer hosiery techniques? That was a rhetorical question, incidentally, for those



of you who are prepared to actually provide an answer.

But friends, the piece de resistance at WonderFest (aside from David's coolness, of course), unquestionably, was the incredible display of contest entries. Subject matter ran the gamut, covering virtually everything imaginable, although those deemed more risque (I think six or eight pieces in all) were displayed separately in a "mature subject model room." But these entries, too, were well-executed; I, myself noted a number of exceptional flesh-tones - not to mention blood tones, bone tones, pus tones, brain tones and a wide variety of ick tones.

But whatever, the category (or the tone), be assured that the competition is stiff and the judging is rigorous; within a field of nearly 300 competitors that weekend, only four entries were awarded gold. However, each and every one of the entries was received graciously. Enthusiastic participation is encouraged, but egotism is not.

While WonderFest may be the granddaddy event, it isn't alone in the world of blockbusters; Bruce and I also decided to take in a brand new traditional pilgrimage: we were among those lucky enough to attend the first annual ReznHedz in Hillside, Illinois.

Once again, we were treated to a full weekend of non-stop activity which, like WonderFest, camaraderie was abundant and egos were held in check.

ReznHedz and WonderFest are, I think, representative of the large scale contests that are a pleasure to attend. Okay, sure it's more fun to win gold than to win bronze and it's more fun to win bronze than to win nothing at all; it's that human nature thing again. Yet, during the awards ceremonies at both events, I witnessed a good deal of cheering, applauding, high-fiving and hand-shaking. Those who received awards acknowledged the recognition, but also expressed appreciation for the work of their competitors. Those who didn't finish quite as they had hoped to still extended genuine congratulations and asked for (and received) tips on achieving certain effects. Regardless of their personal outcomes in the judging, the overwhelming majority of those in attendance went home with smiles on their faces.

ReznHedz, however, featured a new twist (new for me, at any rate) - the presence of bonafide "Scream Queens." Bruce and I were able to socialize a bit with Brinke Stevens and we found her to be witty and charming. But then, in my experience, most of the 'industry names' are. Sure, there's one or two that come with an ego the size of Montana, but you don't need me to tell you about them; they'll do that themselves.

In addition to the presence of film celebrities, the more traditional fare of seminars, videos and autograph sessions were also made available, including a lively debate (presided over by George Stephenson, Gordy Dutt and Terry Webb - sounds like a kick already, doesn't it?) on the various pros and cons of recasting. Needless to say, I didn't participate. It's not my bailiwick, y'see. But I did listen.

I had no idea how much I had been affected by this debate until much later at another show. The specifics escape me, but I do remember walking past a booth and turning to Bruce to say, "Geez, look at all the air bubbles on that thing! And the seams are waaay off. There's no real detail there, either. That's gotta be a recast."

He just said, "Un-hunh" and kept on moving, but I, suddenly keenly aware of what had just sprung from my very own lips, froze in my tracks. Now, I willingly admit that I'm crazy about a certain sexy modeler, but I don't do the model-building thing myself. I'm just an observer. There I was, uttering spooky, alien phrases which somehow seemed both natural and sensible.

"...Did you hear what I just said?"

"Yeah. Recast."

"Doesn't that seem a bit odd to you?"

"...No. You're right. It's a recast."

"I'm right about a recast. Let's just think about that for a minute."

"Oh, I get it. Not to worry, it's not as surreal as it seems. That happens to some widows."

"What happens to some widows?"

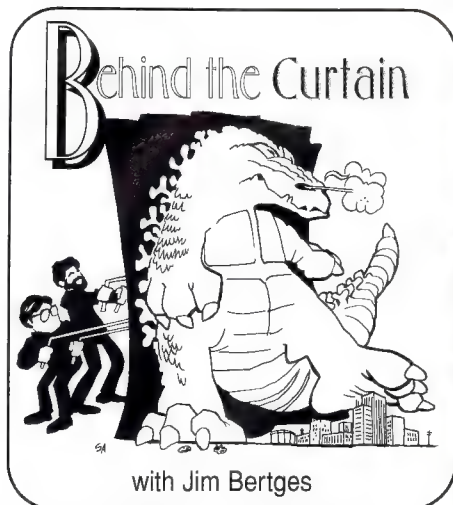
"They adjust; they begin to understand modeling."

"You mean, they succumb to the dark side of the Force? Well, not me boy! I'm clueless and I like it that way. I just don't have that model-building mentality."

"Un-hunh. So, what do you think of that kit over there?"

"It's a little spendy, but then it's resin so it's worth the extra - especially with such a clean sculpting job. Omigod! I just pictured the most perfect diorama! This kit has serious potential! I can really see you doing a lot with this kit..."

"...Forgive me, Luke..."



with Jim Bertges

Star Trek's Michael Westmore: Where Do All Those Aliens Come From?

Michael Westmore is a man at the convergence of two great Hollywood legacies. The first is his family heritage. Since the earliest days of film in Hollywood, members of the Westmore family have been designing and applying wigs and makeups to actors. At one point in their histories, each of the major studios (with the exception of MGM) has had a man named Westmore as the head of its make up department. Michael continues that family tradition as the Make Up Supervisor for one of the most popular and enduring science fiction franchises on Television, Star Trek. He took up the challenge of creating all creatures fair and foul beginning with Star Trek: The Next Generation and has continued to provide his creativity and expertise on the two subsequent Star Trek series and the two most recent Star Trek feature films. Both legacies continue to grow and thrive with the involvement of Michael Westmore.

Of course, his involvement with Star Trek is only the latest accomplishment in Michael's long and distinguished career. Since the early sixties, Michael Westmore has been creating and applying make ups in both motion pictures and television. His work has been seen on television programs ranging from The Munsters and Night Gallery to Eleanor and Franklin and Trilogy of Terror. His impressive work on more than thirty feature films includes The List Of Adrian Messenger, Raging Bull, Clan Of The Cave Bear, 2010 and Mask with Eric Stoltz and Cher for which he won an Academy Award. He has had four Academy Award nominations, thirty-three nominations for Emmy Awards and has won nine Emmys to go along with that Oscar. He has also found time to give classes in make up in several Southern California colleges and has researched and written on the use of makeup and prosthetics to aid people who have suffered disfigurement due to accidents or disease. As if that wasn't enough, Michael has also authored a book on makeup entitled "The Art of Theatrical Makeup for Stage and Screen" as well as co-authoring the "Star Trek: The Next Generation Makeup Effects Journal." He is a man well prepared for the demanding, frantic, time-intensive job of providing exciting, creative solutions for the makeup requirements of a weekly science fiction television series.

Unlike preparing aliens and other creatures for feature films where a makeup department can have anywhere from several months to a year to develop and refine makeup designs, the time constraints of television production do not allow for any such luxuries. It is more likely for the design time on any of the Star Trek shows to range from a week to a few



Michael Westmore with two crustacean, insectoid creations.

days to overnight in some instances. It's the kind of thing that keeps a makeup supervisor on his toes. Although the process of physically producing alien prosthetics remains the same for all the various pieces, the creative process of coming up with a new alien look or a collection of creatures for a particular program is approached in several different ways, depending upon the amount of time available. Michael cites a particular instance, "There's one day left in this week and I've got a show starting next

The Jem Hadar, the warrior race from Deep Space Nine, are a combination of elements from a rhinoceros, a dinosaur and a horned toad.



Wednesday that calls for a bunch of aliens and I've been given no direction. At some point they'll tell me what they want, but at that point it will mean that we won't be able to do anything large. Then again, a lot of it might have to be pulled out of the hat with existing things and changing them around to give it a new look. I save all the molds whether it's nose pieces, ear pieces, throat pieces or foreheads. That way we can mix and match pieces, change the color around, add hair to it or take hair away and totally give you an alien that you haven't seen before...yet you have. Some of the aliens have up to as many as ten different characters that make up a new look. It all depends on the timing as to how much creativity we can put into it."

Creativity is the key to coming up with Star Trek aliens. It is fairly rare for a script to provide a highly detailed description or a background history of a character that is to be designed. If a character has a specific ability or characteristic that is an integral part of the story, that will be highlighted and taken into consideration when designing the character, but often that's the only description provided by the script. "Unless it does something like shoot fire out its ears, which it would do throughout the script, in the design we would do something that lends itself to fire coming out of the ears. Aside from that the only clue they give me is either it's a human, a humanoid or make it an alien. Make it a human means leave it alone, a humanoid means anywhere from a nose piece to a forehead and if they say go for an alien, that means a full head. Once in a while, maybe ten percent of the time, they'll have a concept that it was aquatic or a birdlike alien, but that's very rare. So much of the writing we have here is rewriting. They buy scripts or story ideas from people and everything is rewritten. So, the writers are more interested in the writing and the words and what takes place than they are in the makeup and hairdressing end of it. It's up to us to take care of," Michael explains.

Once a direction is decided upon for a particular alien design, the creativity of Michael Westmore and his staff comes into play. The script itself provides the basic, subtle cues as to how the creature will look. Michael reads through the script, noting a character's personality traits and attitude to provide

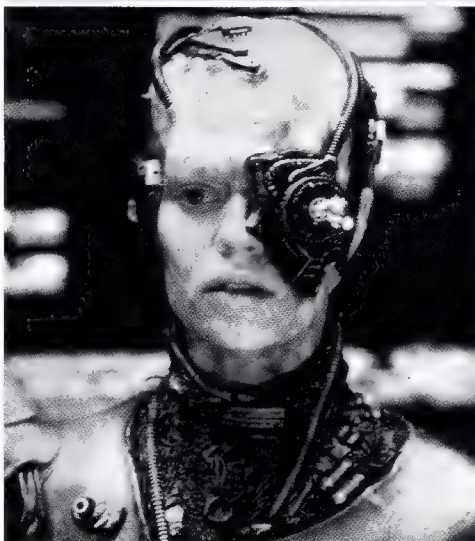
him with ideas to go on and create a definitive look. Revealing his methods of conceptualizing creatures, Michael says, "In reading the script, I try to figure out the personality of the character and I let that lead me into the direction I go to in the creative end. If it calls for a nice gentle type of character, then I start looking at what we consider things we think of as being gentle. If it's going to be scary, I start going into the scary file and start putting things together. I collect pictures from all kinds of magazines, everything from National Geographic to Natural History to Smithsonian, even kids magazines like Ranger Rick. I have books on everything too."

Taking a naturalistic approach to creating unnatural creatures gives a visual authenticity to Michael's Star Trek aliens. He uses the vast variety of terrestrial life forms to spark his imagination and start the process of coming up with other worldly visions. "We use insects, fish, turtles, microbes all kinds of things. I'd say that ninety-nine percent of my reference is earthbound. It's one of the things that I think people can relate to better with our Star Trek characters, as opposed to Star Wars. We're not trying to create something "out there" with nineteen eyes, weighs a thousand pounds and can fly. My characters deal more with the reality of what you know on Earth. That's why, when people see the show and they're seeing something that they've never seen before, there's still familiar pieces to it. For instance the Jem Hadar characters were based on a rhinoceros. Their hair which is shaped in a horn is on the back of their head. The idea was the hair horn from a rhinoceros, but it's on the back of their head. If I put it on their nose, you'd say it looks like a rhinoceros. Even the folds of hide around their necks are from the rhinoceros. The little horns around their jaws are from the horned toad, I've used horny toads a lot. The top of the head was based on a dinosaur. It's the combination of putting all those things together and knowing that they're bad guys, you don't make them pretty. You make them kind of cold and scaly, you don't want one of them to come up and hug you."

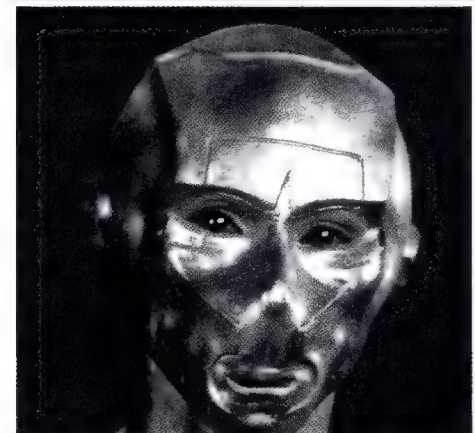
There are other considerations that come into play when designing the look of an alien character. The demands a script makes on a character can dictate the approach taken to bring that character to life in three dimensions. A lead character requires more detail and mobility than a background character. "If they have to speak, I have to keep the makeup thin around the mouth. It's the same with the eyes, they have to see. Of course if they're going to be acting and talking, you don't want to bury the eyes so deep that the lighting won't be able to find them. You have to keep all that in consideration when you're putting it together," Michael explains. Even though time is of the essence on a television schedule, Michael says that there really aren't any short cuts in creating these complex makeups, "The only short cut is that people have to work more. The have to work later hours or on weekends. Sometimes somebody will have to work late into the night to get it ready. I had a thing just last night where they were bringing a stunt Jem Hadar back today and we looked all over and we had used all the faces up. So at five o'clock last night I had to go run some foam, put it in the oven, give my lab key to the makeup artist who was coming in at five this morning to open the oven and get his mold out. We work on a lot of tight deadlines like that. It's a way of life and the way it runs. It isn't one of those things where you need to get upset about it or let your blood pressure go up, because it's going to happen again tomorrow. You just have to roll with it. And my people do to, they take it in stride and roll with it. Things change due to actor's schedules, due to sets not being ready on time. We're at the mercy of everyone else, it's not just us here all by ourselves."



The Cardassian leader, Gul Dukat, shows the use of lizard-like scales to give a villainous character a cold, menacing look.



Seven Of Nine, the Borg crew member of Voyager shows the use of airbrushing in makeup with her blotchy, mottled skin tones.



Lul, the android in its original state before it chose to assume the form of a human female and became Data's daughter in the STNG episode: The Offspring.

Time constraints play a big part in Michael's method of designing alien looks as well. There's no time to sketch ideas or submit multiple versions of the same design to the producers for approval. Things must be designed quickly and approved quickly so they can be implemented for production. "I'll sit down after I read the script and get a feel for the character then I'll start going through my research files picking out what design I feel will work. I'll pick the ear off a bat and the nose off an armadillo and we'll make it fuzzy there and scaly here, then we'll get a cast of the actor and we'll go for it. It would be a wonderful luxury if I had a chance and the time to do sketches, it would be something I could collect and probably make a book with. Since we're on such a tight schedule, we don't have time for that. The script might call for a little mousy character and then they'll go and hire some guy who's six foot eight with a big giant head. Well, the little mousy character doesn't work any more. Although we've all agreed we're going to use a mousy theme, it's got to be a big mousy theme and not a little one. You never know until you actually get the actor in. I don't have any say in casting because that would be just one more thing I don't have time for. They literally are casting all day every day and I'd have to be over there and not here. So I just have to go with what they send me." However, the speed at which these designs are created doesn't detract in any from their quality as is evidenced by the Star Trek series' fifteen Emmy nominations and five Emmy awards for Best Achievement In Makeup.

Once an actor is in place for a specific role, the physical creation of the alien look begins. The process begins with a plaster life cast of the actor's head. Michael gives his ideas for the alien concept to one of the artists in his department and he supervises as the clay work proceeds, "We get a cast of the actor's face and we'll sculpt our concept right on the plaster cast. Then I take that down to the producer for approval. Very few times do they make any changes. We don't have time for changes, it's not like they can say 'Give me a half-dozen designs' like they do in a movie. I come up with an idea and that's it, we go with it. Once they approve it, we bring it back to the mold making lab and get a negative mold on it. We'll open that up the next day, or if we make the mold in the morning, we'll open it up in the afternoon. We clean out the clay from it, put uncured foam latex into it and then put it into the oven. We bake it at 200 degrees which vulcanizes the rubber. Depending upon the size of the mold they need to cook from anywhere from two hours to five hours. Once it's cooked, we open the mold up, pull the rubber out and it's ready to be painted." Another reason the producers rarely change Michael's concepts is the fact that he's been delivering such creative, high-quality designs through the course of three Star Trek series that they have come to trust and depend upon his judgment and inventiveness.

One tool that has helped speed the application of color to the Star Trek alien appliances is the airbrush. Michael was inspired to try out the airbrush for use on the application of Borg makeup after seeing the results of makeup artist Ve Neill's work in the Tim Burton film "Beetlejuice". There had been problems with consistency among the Borg looks on the "Best of Both Worlds" episodes of Star Trek: The Next Generation, so Michael decided to employ the airbrush on the episode "I, Borg" to see if it would help in unifying the appearance of the cyborg race. (The full story of the application of Borg makeup by airbrush appears in Volume 4.3, 1997 of Airbrush Magazine.) "I started using the airbrush five or six years ago. Almost all of my artists here use airbrush because it speeds things up. When it comes to high-



From *Voyager*, the alien on the left shows elements from many animals including dinosaur, turtle and birds. The middle alien, also from *Voyager*, has a bat nose and a turtle-like mouth. Dinosaurs and a sea horse were combined to create this look from *Star Trek: The Next Generation* for the alien on the right.

light and shadowing and adding little bits of color to items can be done just so much faster with the airbrush. I'd say half the work we do here on the show couldn't be done if we didn't have the use of the airbrush and some of the paints like Pax which has been around for a number of years now. Just to be able to turn out the quantity of work that we do is because of things that we've found in the past ten years or so. The paint we use is a special water soluble adhesive that's mixed with acrylic color. That's the basecoat that goes on. It bites into the rubber and forms the "canvas" for everything else. Then we start adding color to that. Usually the producers and director never see the color schemes, there's never any time to show them. We usually don't have them ready until that day or the day before. It's a constant rush through the whole season."

With so many concepts and creations being produced over the course of one TV season, let alone over eleven seasons and three different shows, it is understandably difficult to pick out any particular favorites. However, Michael did attempt to define a makeup that was memorable for him, "There have been so many of them that there are little things in all of them that I like. There was one character back on *Next Generation* which we only had one of. It was where Data, the android, met another little type of android that wanted to become another type of a being. He goes through and selects being a human female. In his android state he looked like a little "Oscar". It was great because he had full rubber head, contact lenses a rubber chest and almost like a rubber diaper that made him look like a Barbie Doll or literally like "Oscar". His whole body was painted. It was one of those things that couldn't have been done without the total cooperation of the actor. It wasn't a full body cast. We took a cast off his chest and a cast from his belly button to his knees in separate pieces."

Even after so many years and so many different creations, the challenge of designing aliens still remains fresh for Michael. The fact that he must come up with unique creatures week after week to populate the vast *Star Trek* universe keeps Michael's interest in his work strong.

"It's always changing. If we had to do the same thing over and over again, that's just nuts and bolts. If they bring the Klingons back, I've got all the Klingon molds I'll ever need in the world. I just pull the molds out mix up the makeup and go for it. But there are always new characters they're bringing in. That's what keeps it fresh is always having new characters that you have to deal with."

Several years ago, the toy company that makes all the *Star Trek* action figures, Playmates, held a contest for fans to create an alien. The idea was for the fans to submit a drawing of an alien for a *Star Trek* program and the winning design would be turned into an actual makeup and the winner would come in and play the alien on one of the *Star Trek* shows. Michael was one of the judges of the contest which he thought was an interesting idea, but had its drawbacks, "As far as I was concerned, it was a shame that they just wouldn't let me pick the winner. It was done by committee, everybody had their favorites and I think some third choice wound up winning. The contest winner came and did it, but it was so "blah" that we never used it again. It really

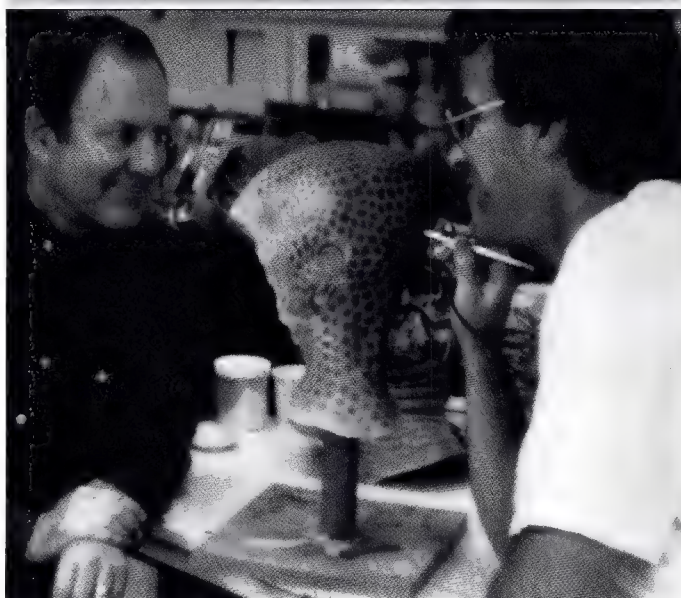
wasn't alien. It was like a bony structure that went over a blue skin and to this day I still don't know how it won. We only got to see the final twenty. Other people went through it and we had to pick first, second and third from that. There were about a half-dozen people that did that. I don't know how the one that won ever won."

Michael is much more enthusiastic about other fan activities, however. He enjoys what he sees of fan-created makeup and characters at conventions. "It's wonderful, when I go to conventions and see girls painted up with their spots like Dax. Mostly what you see are Borgs and Klingons, though. It would really be interesting to see something else turn up, but I guess those have the biggest fan clubs." So, fans seeking to honor Michael's work would do well to attempt transforming themselves into some of his other *Star Trek* creations.

Like much of television and film production, working on the *Star Trek* shows can consist of large doses of "hurry up and wait" and "enormous changes at the last minute." But, that's all part of the business and Michael and his staff have learned to work within these limitations. Very little lead time for the creation of elaborate alien visages means that the creatures that appear on TV screens across the nation twice a week were nothing more than ideas in Michael Westmore's head mere days before they were filmed. The production team films a full episode of *Star Trek: Voyager* or *Star Trek: Deep Space Nine* in the space of about seven to eight days, but before filming can start, Michael and his staff must create the alien population that appears before the cameras. As Michael says of his staff, "Everyone I have here is a quality individual. So no matter how fast it has to go, it still turns out quite well." The proof of that statement lies in the number of makeup awards the *Star Trek* programs have won and the appreciation of fans through out the world. Michael Westmore continues to advance the two legacies that have become his heritage and he does so with style and creativity.

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Michael Westmore and makeup artist Scott Wheeler confer over a headpiece for *Voyager*'s Neelix.



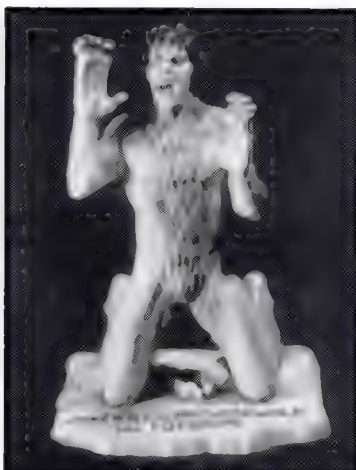


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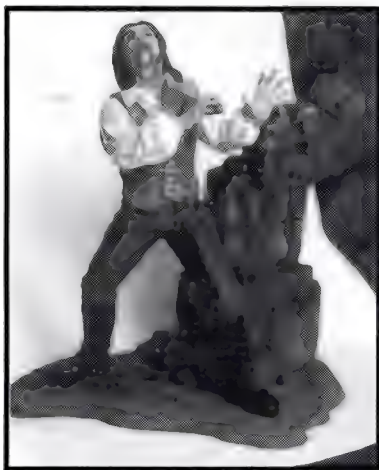
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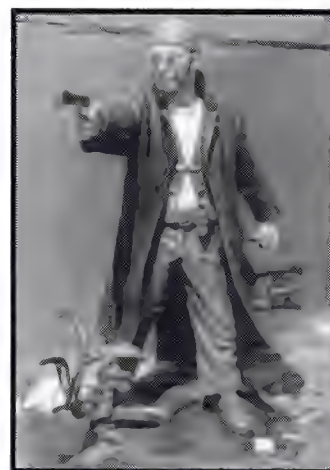
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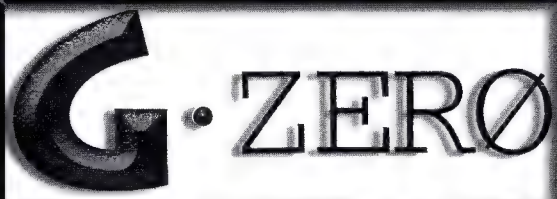
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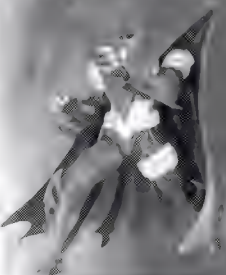
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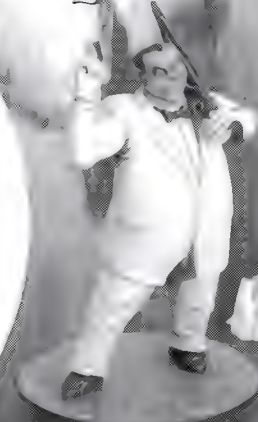


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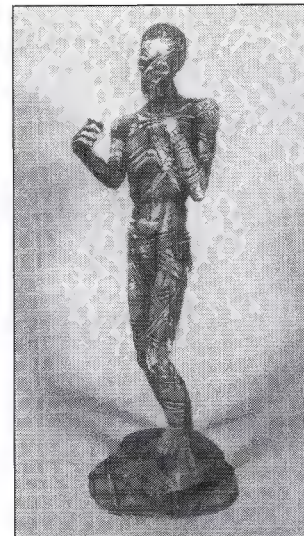
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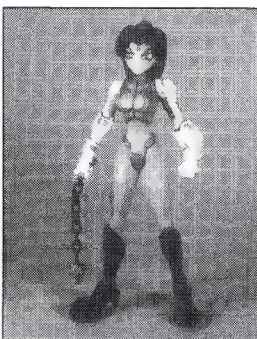
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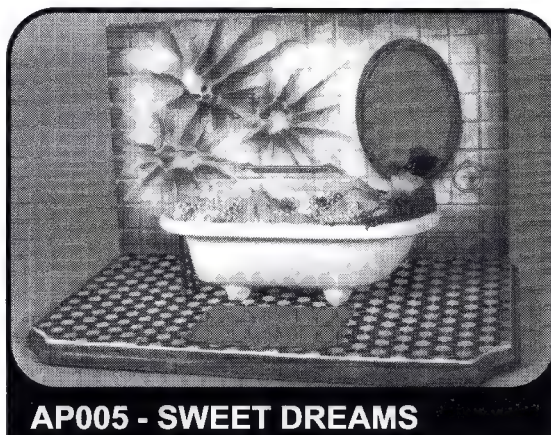
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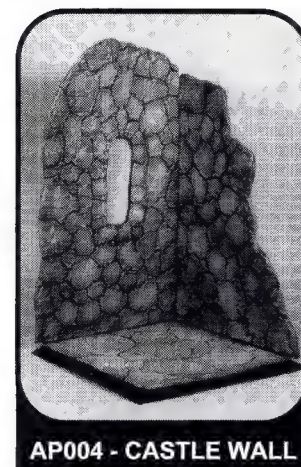
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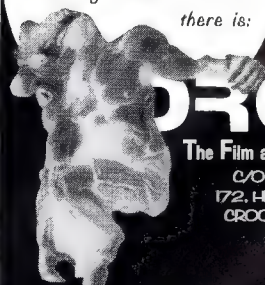


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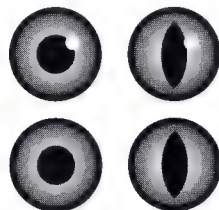
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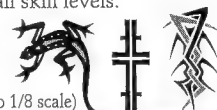
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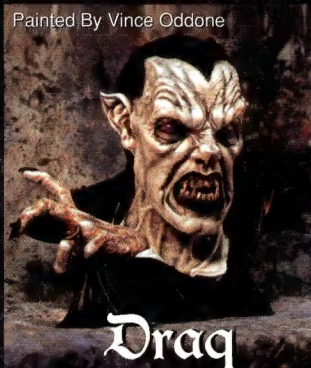
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